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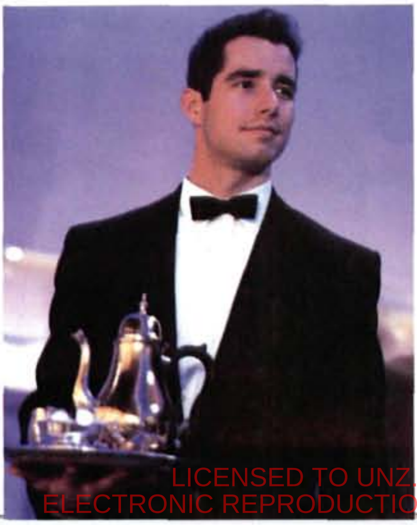
By Gillian Duffy and Jo B. Hoffman



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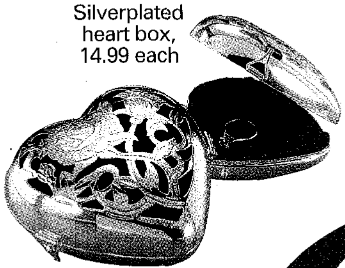
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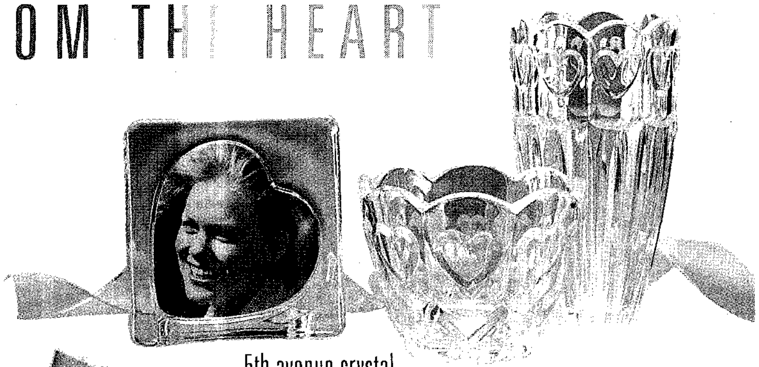
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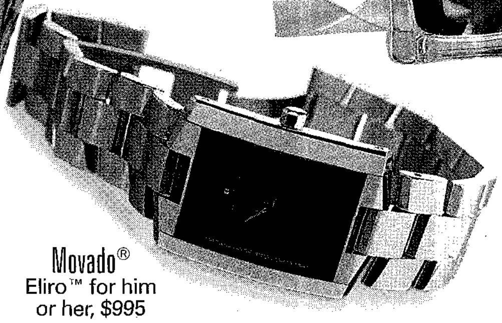
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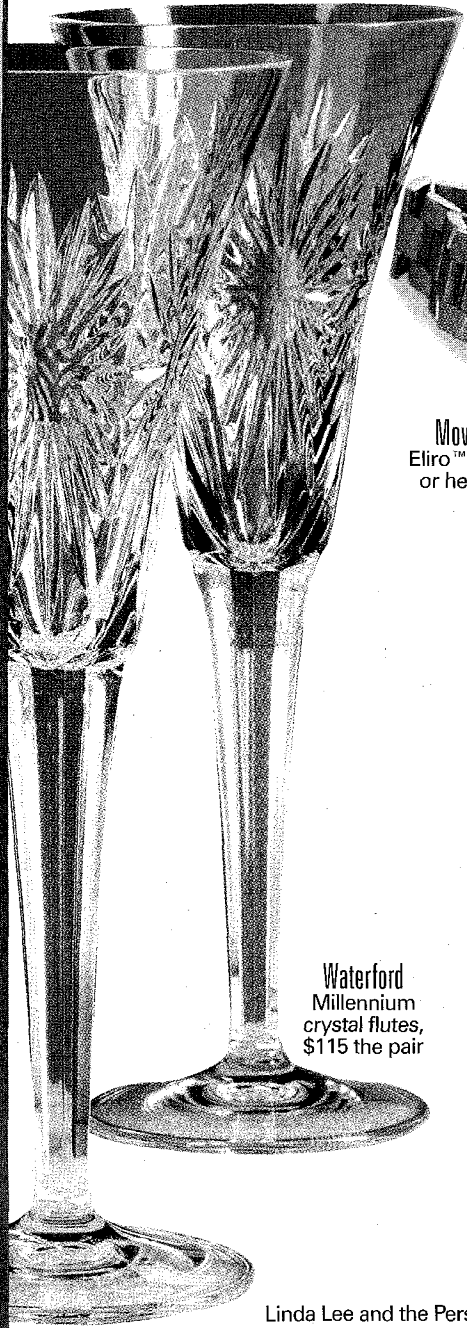
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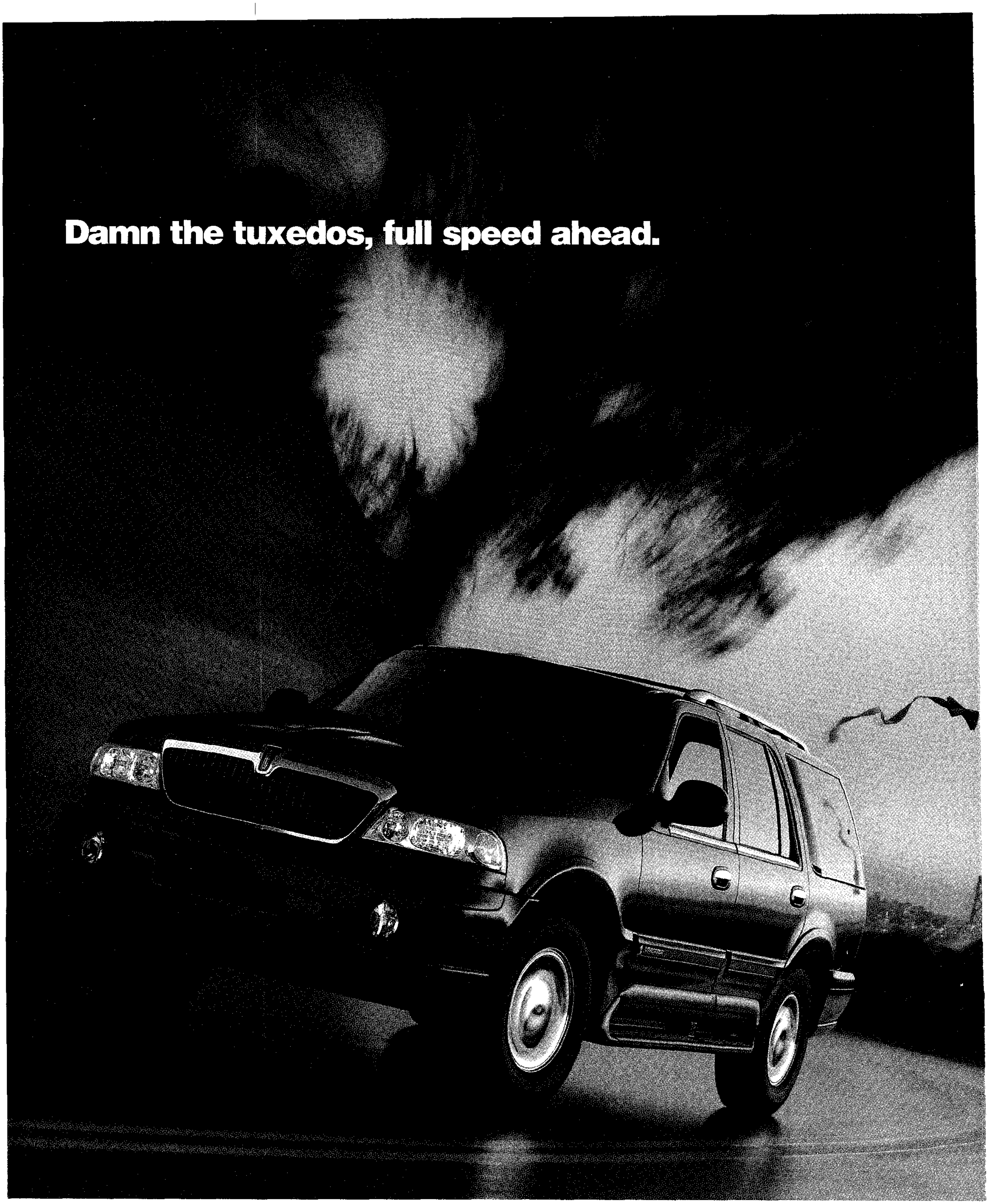

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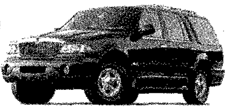
Lincoln Navigator. What a luxury [ **] should be.**

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>
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25 Be Our Guest

A cookout for 600? A bathtub full of caviar? No request is too rich, or too outrageous, for the city's intrepid caterers. Whether you desire intimate or fabulous, foie gras ravioli or perfect potato latkes, *someone* will know your taste. A tip sheet on 45 of New York's top providers—from major players to hot newcomers—and the parties they've seen.

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By Jennifer Senior

Beefy character actor Brian Dennehy isn't an obvious choice to play Willy Loman, but critics were stunned by his bruising portrayal, sending this son of Red Hook to Broadway and revving his career as well.

42 Hoops Spring Eternal

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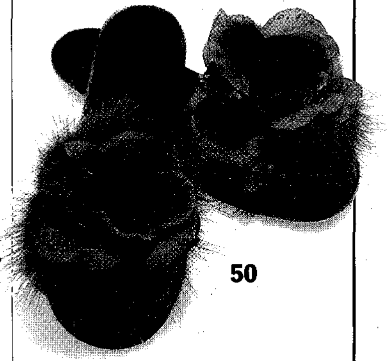

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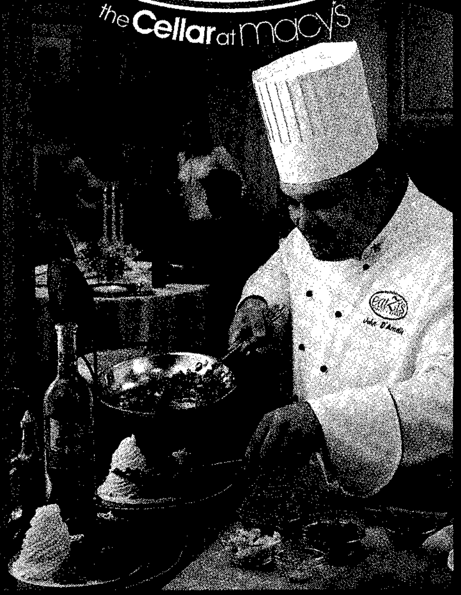

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LETTERS FEBRUARY 15, 1999

Run, Hillary, Run

Hillary's ready for power, but is New York State ready for Senator Rodham?; dyspeptic Dowd has her fans.

MICHAEL TOMASKY'S FEATURE ON Hillary Rodham Clinton's possible run for the New York Senate seat in 2000 outlines many good reasons why she would be a viable candidate ["It Takes a Carpetbagger," January 25]. It would be hard to match her ability to campaign, raise money, and excite the people of New York State. From her standpoint, New York would be the perfect place to start a career in elective office. It's close to Washington, so the weekly trips would be less distracting than they'd be from California, Arkansas, or her home state, Illinois. New York would also be a good place to launch a 2008 campaign for vice-president or president. Let's hope she makes the decision to run.

George A. Dean
SOUTHPORT, CONN.

IN MY OPINION, HILLARY CLINTON DOES NOT possess the attributes of an admirable woman *or* candidate for the New York Senate. Hillary, in her contrived attempt to forgive her husband's infidelity, is representative of a woman who remains in a marriage of convenience to maintain her fraudulent image. I question her stance on women's rights given her silent acceptance of the violation of woman by her husband. As a result, she is contributing to the continuation and acceptance of the demoralizing of and sexual discrimination against women. The First Lady has continually exploited and utilized the media for her own needs to project an illusion to deceive the American public. Unfortunately, Hillary's popularity reflects a society consumed with and flawed by scandal, fraud, and adultery as the norm of acceptable behavior.

Susan Davniero
NORTH LINDENHURST, N.Y.

I FINALLY FIGURED IT OUT. YOUR ARTICLE on speculation about Hillary Clinton's possible run for Senate in New York made me realize I do not belong in New York City. It's time I acknowledge it and move on. If this is going to be "her giant base camp in the culture war," I've got to find the base camp for the other side and move there. That might be a place where people are still unsophisticated enough to know right from wrong. By the way, a populist like Hillary (soon to be Rodham again?) would never stay at the Carlyle, would she?

Claire Fay
MANHATTAN

Our Maureen

BRAVO TO MICHAEL WOLFF FOR HIS PROFILE of Maureen Dowd ["Media: Lady Liberties," February 1]. Whenever I read her column in the New York *Times*, she makes my day. I think she is terrific. Until his article, I had no shred of information about her. For the present, he has satisfied some of my curiosity. Maybe Wolff's message can go from his pen to the Pulitzer Prize committee's ear.

Judith A. Greene
MONTCLAIR, N.J.

MAUREEN DOWD IS A VOICE CRYING IN THE wilderness in this "soft-porn nation." Also, not commented on anywhere that I have seen is the issue of dissimilar reactions to Mary Jo Buttafuoco and Hillary Clinton. Mary Jo, financially dependent on her husband, stands by her man and is ridiculed and vilified. Hillary, financially dependent on no one, stands by her man and gets standing ovations. We don't have to draw any lines in the sand, but if we don't, I shudder to think that one day Hugh Hefner may be a viable presidential candidate. Can't you just picture his giving the State of the Union address in his pajamas while lighting his pipe?!

Evelyn Dones
MASSAPEQUA, N.Y.

MAY GOD CONTINUE TO CURSE MAUREEN Dowd with whatever it is that keeps her pissed off. Obviously, Ms. Dowd is only as angry as all of us ought to be—including Michael Wolff, whose toothless critique is hardly worthy of the biting wit that makes Maureen's column a national blessing.

Jo Foxworth
MANHATTAN

Higher Learning

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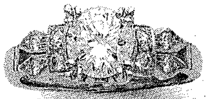

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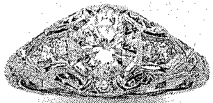

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applicants, I, too, am amazed at how little has changed here in twenty years. Sadly, as David Handelman's "Round Trip" [January 25] indicates, the attitudes that many residents hold toward African-Americans are as warped as ever. The views of the returnees that the school systems of Montclair and Mamaroneck are plagued by violence and "racial issues" reflect the idea of many of Scarsdale's citizens that anything more than a token black presence is reason enough to pack one's bags and head for the hills. With two or three exceptions, Scarsdale High School's faculty is completely white. Furthermore, the well-meaning but patronizing scholarship program that affords one lucky southern black student the "privilege" of living in Scarsdale perpetuates the myth that African-Americans are incapable of succeeding without the kindness of white strangers. This distorted view leaves too many of Scarsdale's youth ill-prepared to live in the real world, unless the real world in which they end up living happens to be, well, Scarsdale.

Lawrence Freedman
MANHATTAN

Accentuate the Positive

IF THE SECRET OF LONGEVITY IS HOW well one weathers the deaths of those one has loved, Denise Rich should live a long and joyous life ["Nouveau Rich," by Lisa DePaulo, January 25]. Bravo to her for having taken the manure of life and created a veritable rose garden!

Bonnie Robinson
HOBOKEN HEIGHTS, N.J.

AS CO-FOUNDER AND PRESIDENT OF LIFEbeat, The Music Industry Fights AIDS, I am proud to serve with Denise on the board. She is the most unselfish angel I have ever met. Her time, sincerity, and generosity amaze me every day. Fighting AIDS has its ebbs and flows in today's political waters. Not only does Denise Rich consistently help us in the fight against AIDS, but she gets stronger and stronger. Enjoying her songwriting talents is only a bonus to being part of her world.

Daniel Glass
President, GlassNote Records
MANHATTAN

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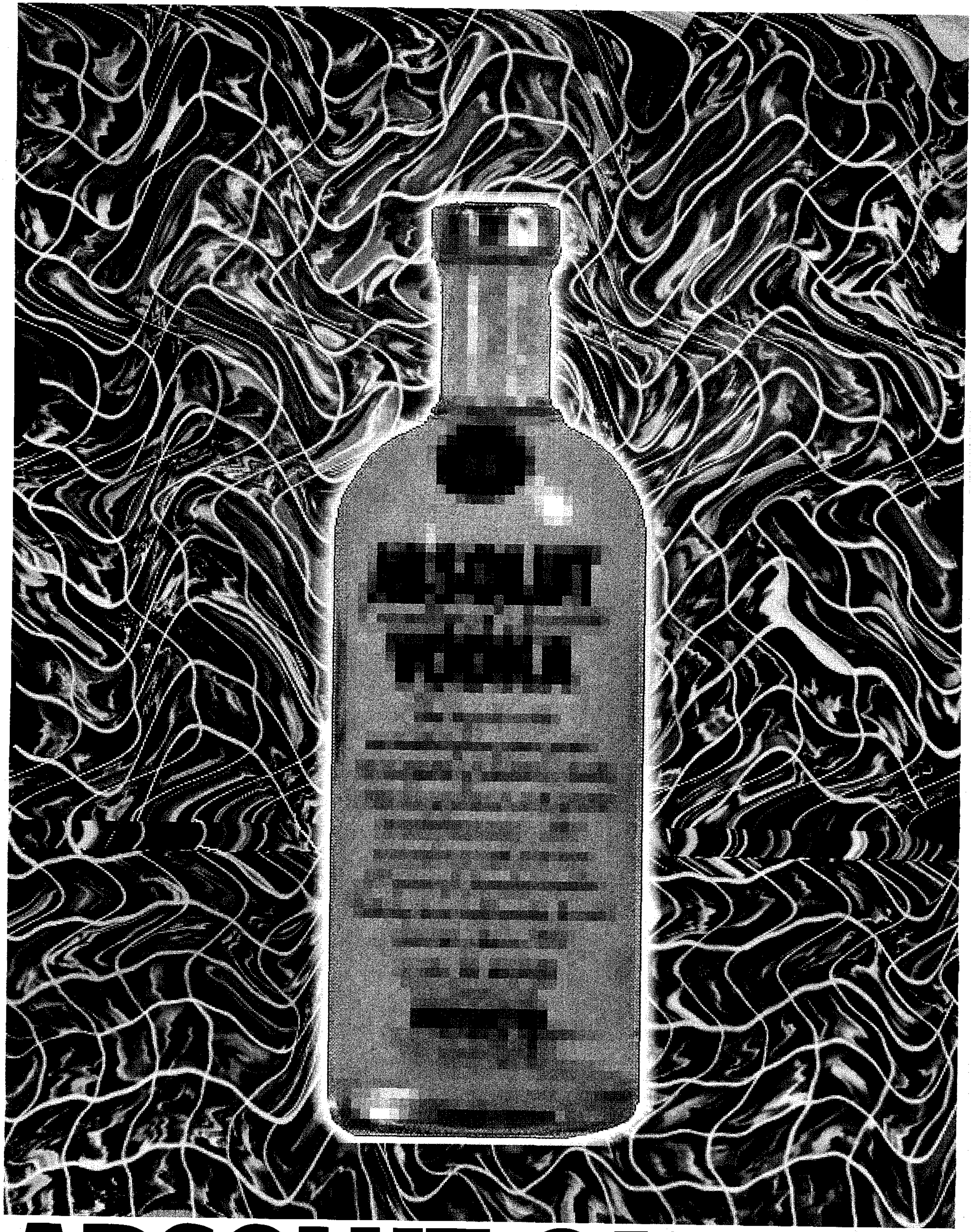

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BY BETH LANDMAN KEIL AND DEBORAH MITCHELL

INTELLIGENCER

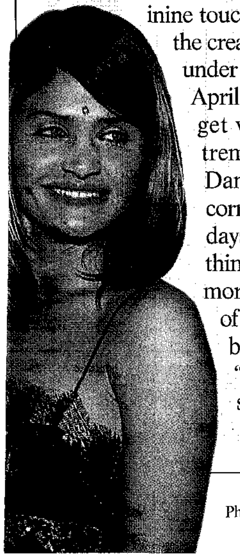
SWEATING IT OUT AT VERTICAL CLUB

Some members of the Vertical Club are trying to work out their frustrations. The Sports Club Company, which bought the high-class gym from Hilton in April, has shut it down for an $18 million makeover that won't be completed before January 2000. Disgruntled fitness buffs say club management kept selling long-term contracts though aware of the impending shutdown. One says he bought a three-year membership in June and that Sports Club will give him only 15 months at the new facilities, though he still has 30 on his contract. "We are bending over backwards for these people," says a Sports Club spokesperson, pointing out that members can get refunds on unused time or a preferred dues rate at the revamped space, plus a waiver of the new club's $1,200 initiation fee. Another Sports Club rep admits that memberships should not have been sold after the buyout, but adds that if they were, "we didn't know." Bally's Total Fitness, which had been managing Vertical, is to blame for any late sales, says a Sports Club spokesperson. But a Bally's VP claims that "Sports Club has made all the decisions. If memberships were being sold, we were being directed to sell them." Sports Club P.R. vehemently denies this: Until Bally's stopped managing the club in December, says a rep, "we couldn't run the club the way we wanted to." Now they can, and uptowners have an excuse to give up exercise for the rest of the century.

IT TAKES A VILLAGE TO RAZE A GERE

It's hard to be a Buddhist in the city, even for **Richard Gere**. While engaged in the worldly task of renovating his new townhouse, the Dalai Lama devotee is running into some very Western-style red tape. Gere has built a wood-shingled meditation hut on top of his home in one of Greenwich Village's landmarked enclaves. The hut wasn't supposed to be visible from the street, according to the application Gere's architect, **Kate Gormley**, filed with the Landmarks Preservation Commission. But it is—prompting a letter from the commission to Gere, an on-site visit from the commissioners and Gormley, and a few contentious neighborhood meetings. "We would prefer a uniform roof line," explains one longtime owner, calling Gere's hut "an unfortunate precedent." A row of holly bushes behind the actor's home was replaced with higher evergreen trees, presumably to provide some privacy in the neighborhood's common garden. "If your prime concern is privacy, you can buy on East Sixtysomething Street or on West 12th Street. Those aren't communities, but this is one," adds another angry neighbor. Still, a block association rep says, "We welcome Richard Gere to the garden, and he's in compliance with our rules." Meanwhile, the Landmarks Commission is waiting for Gere's application to modify the offending condition, says a department spokeswoman. The plan evidently calls for the roof to be moved back to make the hut invisible from the street. Gere, through a spokeswoman, maintained an appropriately Zen-like silence.

HELENA CHRISTENSEN SLIPS INTO *NYLON*



After stewarding such testosterone-driven magazines as *Bikini* and *Ray Gun*, publisher **Marvin Jarrett** has decided to launch a women's title—and he's brought someone with a superfeminine touch onboard. **Helena Christensen** (left) will be the creative director of *Nylon*, second in command under Jarrett, who is editor-in-chief. Debuting in April with **Liv Tyler** as cover girl, *Nylon* will target women in their twenties. "Helena has a tremendous aesthetic," says Jarrett. The fiery Dane shot the Tyler cover and conducted the corresponding interview. "I tortured her for two days," Christensen laughs. "I paid back everything that I suffered for ten years. It's so much more exhilarating than being on the other side of the camera." Suppose Christensen has trouble adjusting to a non-model work schedule? "I'm not going to dock her pay if she doesn't show up at precisely 9:30," says Jarrett.

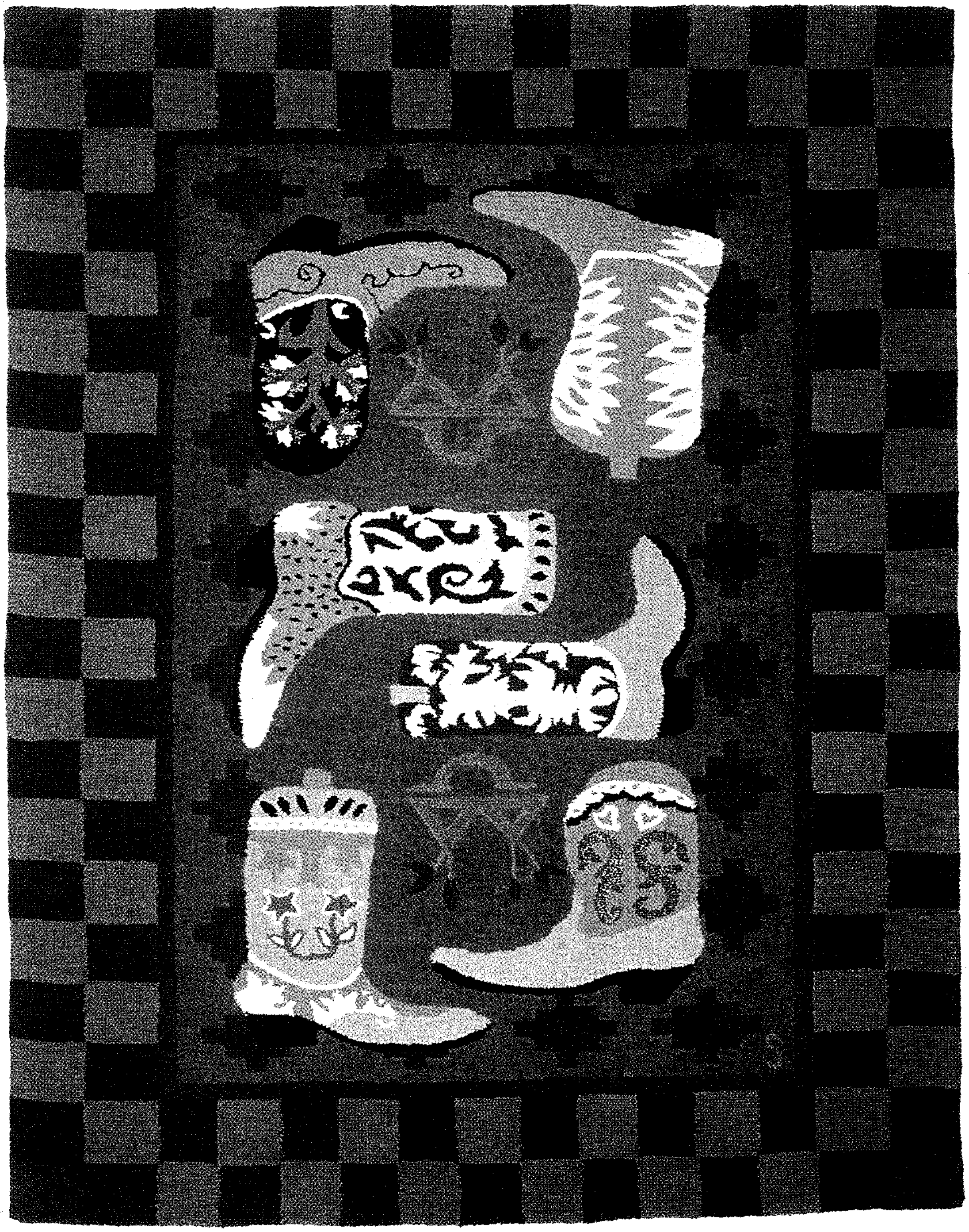
COURTNEY LOVE'S SITE-SPECIFIC FUR-Y

Grunge queen turned glamour girl **Courtney Love** wasn't her notoriously demure self after she saw her fur-bearing likeness on the Website Furs.com. Insisting she wouldn't even wear *fake* fur, let alone the real deal, Love faxed a furious note to the site's editor, **Lisa Marcinek**. "I do not wear fur," read the missive. "I never have, and I never will." Marcinek says she took the photo from a *Harper's Bazaar* spread showcasing celebrities in luxurious hides. Was Love's real? "It better be," says **Dennis Golonka**, the magazine's associate art editor. "The photograph was fact-checked." But Love's spokesperson says the photo is "at least two years old," and that it was definitely a fake owned by the singer's stylist. Love, a PETA booster, described fur wearers in her letter as "really stupid, selfish and nasty." Proof that Courtney's fur *must* have been phony.

ANONYMOUS WRITES AGAIN: He's shot some sultry layouts, but after **Paolo Roversi** sat for an interview with fellow photographer **Andrea Blanch** for her book *Italian Men: Love&Sex* (Universe Publishing), he wouldn't let her publish it. So she removed his name, leaving such Roversi quotables as "They have to wait for the erection. This is feminine" credited to the ever-popular "Anonymous."

Additional reporting by Ian Spiegelman.

Photographs: top, Steve Azzara/Sygma; bottom, Nina Prommer/Globe Photos.



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A SHARED ADDICTION—*PETER SALWEN*

GOTHAM

Dog Collared

Can Giuliani's "dangerous-dog law" distinguish between your pet and Cujo?

YOU LIVE IN A NICE APARTMENT with your adorable, friendly dog Jasper. One morning, while your apartment is being painted, your front door is left open, and Jasper slips into the hallway. He playfully runs up to a neighbor, who freaks and kicks the dog away, and Jasper responds by sinking his teeth into the man's ankle.

By the time you come home from work, your pet has been picked up by the Center for Animal Care and Control and is caged, like all dogs picked up in Manhattan, at the 110th Street shelter. Springing any dog, especially one that has drawn blood, is not easy. Bite cases are adjudicated by the Department of Health, and skin is the DMZ: Dogs that cross it are in big trouble. And if Intro 214, Mayor Giuliani's new dangerous-dog law, is passed, they could automatically be killed.

Under current law, Jasper still has hope. If he's been rabies-vaccinated, he'll be held for a minimum of ten days (vs. up to six months for unvaccinated dogs). A clause in the existing law affords protection to animals that have been provoked, so that kick Jasper suffered helps his case. But he still must pass a nonstandardized temperament test to be released. (One ex-CACC employee says, "I would pinch their noses. If they snapped—that's it.")

"Shelter employees are not qualified to assess the dogs," says Dr. Peter Borchelt, an animal behaviorist who is frequently asked to evaluate controversial dogs for the CACC. "Dogs come into the shelter basically friendly, but after a couple of weeks, they get protective of their cages and start barking and growling when anyone approaches."

The DOH makes most owners of dogs picked up for biting jump through hoops to get their pets back. (You're going to need a lawyer.) Some cases even end up in "doggie court" downtown at the DOH, where a judge may listen to testimony given by a DOH veterinarian, a behaviorist, and the owner. (No dogs are allowed in the courtroom.) But Giuliani and the CACC want to do away with this safety net. The new law would require owners to actively petition for a hearing, and the CACC would have the discretion to euthanize all so-called dangerous dogs—regardless of whether they were provoked or abused.

Though the proposed law applies to *all* dogs, "dangerous dogs" is obviously code for pit bulls. "But the pit-bull problem is wildly exaggerated," says Dr. Borchelt. "Ninety-nine percent of the ones I see are friendly." Why, then, is the mayor pushing this new bill? "It's one way to clean out the shelter," Dr. Borchelt theorizes. "Killing them all more quickly will get a few bad dogs off the street—along with a large number of perfectly good ones."

ELIZABETH HESS

NICE JEWISH BOY SEEKS HOT-BLOODED JEWISH GIRL FOR LOVE IN COLDER CLIMES: THE SEQUEL

IT'S BEEN ONE YEAR SINCE JAY Ramras, the Alaskan restaurateur whose search through the city for a Jewish bride was chronicled in these pages, headed home to Fairbanks. Ramras didn't leave disappointed: His relationship with the "perfect girl" he met here blossomed despite the 3,360 miles between them, and by August, she was ready to head north. "I thought it was divine intervention," he recalls. They traveled together to Hawaii and Mount McKinley. He bought another restaurant and a new car, and poured the foundation of a dream house. "I was on the edge of a wonderful life," Ramras sighs. Then, just one month ago, the "perfect girl" got cold feet. "She said she'd be my best friend," says a crestfallen Ramras, "but I was looking for a wife." In fact, he was planning to propose this very weekend. Now, reluctantly single again, Ramras seems to be responding to his friends' pep talks, noting that new prospects can reach him at 907-452-8907. "I guess having a girlfriend for the past year means I'm just better prepared for the next one," he allows, exhibiting a Zen-like optimism. "At least I dress a lot better now." SARAH BERNARD

MovieFone for Dummies

Turns out AOL's $388 million acquisition of MovieFone, the dial-up movie-listing service, involves not just synergy but also kismet: Both companies have profited by never underestimating the stupidity of the general public. MovieFone, we've discovered, works just fine (just like AOL) even if you're none too bright. "We try to take into consideration that not everyone can spell," a MovieFone flack says. "We try to enter it for all possible spellings." Given the company's name, we should have known better. JOHN FRIED

ACTUAL TITLE	HOW YOU THINK IT'S SPELLED*
Rushmore	Ruchemorr
Central Station	Sentral Stayshun
Payback	Paibahk
The Faculty	The Fakulty
Mighty Joe Young	Mitty Jo Jung
Psycho	Sicco

*which is perfectly fine with MovieFone

Mell Gybsun

hotographs: top, Jason Schmidt; bottom, Andrew Cooper/Icon Distribution, Inc.
lustration by Stephen Kroninger.

OUR MEMBERS KNOW WHY THEY BELONG.

ANN REINKING
Performer, Choreographer, Director

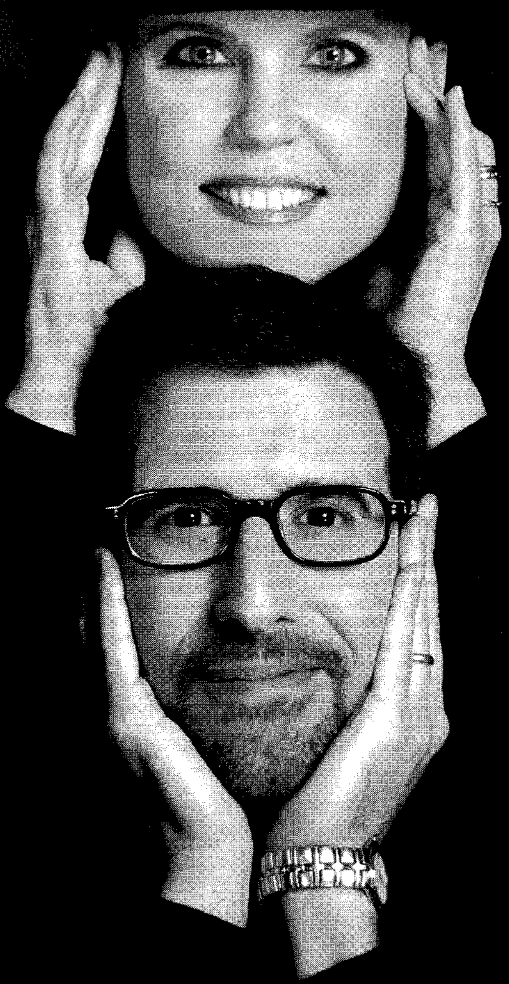
MOST MEANINGFUL ACHIEVEMENT
My 8 year old son
Doing *Chicago* and *Fosse*

FAVORITE CHARITY
Advisory Board for School of American Ballet
and The Broadway Theater Project where
I teach aspiring performers

WHAT MAKES YOU MAD
Intolerance

NEXT GOAL
Choreographing *Pal Joey* and preparing
Fosse for Broadway

FAVORITE WORKOUT
Treadmill, weight training with my
personal trainer, stretching and *massage*.



RICHARD LAGRAVENESE
Screenwriter, Director

MOST MEANINGFUL ACHIEVEMENT
My seven year old daughter, Lily
"Living Out Loud"
Surviving

FAVORITE CHARITIES
Can Cure Autism Now
Save the Children

WHAT WOULD YOU LIKE TO CHANGE
Ignorance

NEXT GOAL
To write a Broadway play

FAVORITE WORKOUT
Jacuzzi, treadmill, Jacuzzi

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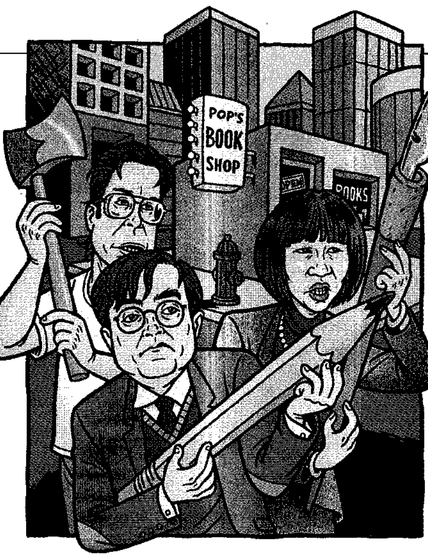
BOOKS

Write vs. Wrong?

High-profile pen pals take on Barnes & Noble.



THOSE CLIPBOARDS BY THE cash register may have looked unassuming, but three weeks ago, the American Booksellers' Association presented the Federal Trade Commission with the signatures of 88,794 independent-bookstore customers against Barnes & Noble's proposed acquisition of Ingram Book Group—the world's largest book-distribution company. Last week, an online version of the document gathered steam when it popped up in the in-boxes of best-selling authors like Amy Tan, Stephen King, Garrison Keillor, and Erica Jong. "I was sitting in the dark, checking my e-mail, and that thing came through," says Roy Blount Jr., "so I signed it."

Blount is nonchalant, but Kay Murray of the Authors Guild says that writers who take a stand against the deal—a concentration of retail and distribution power that would imperil the few independent booksellers Barnes & Noble hasn't already put out of business—are brave. "It will get back to Barnes & Noble, and I think they've got to be aware of that." Although there is no evidence of retaliation in the form of, say, abbreviated reading schedules or less desirable shelf placement (Mary Ellen Keating of Barnes & Noble calls the notion "absolutely absurd"), some writers who aren't household names are still worried about joining the protest. "Am I afraid? Maybe," says Rabih Alameddine, who signed the petition even though Barnes & Noble is promoting his book *Koolaids.*

Others find the idea that any writer would be wary to sign more disturbing than the Ingram acquisition itself. Jong is particularly horrified. "When I think of writers in the Spanish Civil War, or those who refused to name names in the McCarthy period, the fact that in 1999 writers are afraid to sign a petition makes me want to puke." SARAH BERNARD

FASHION

Skin Traders: Wall Street Loves Victoria

WHEN THE CITY'S FASHION ELITE OPTED TO mingle uptown with Giorgio Armani last Wednesday evening, the Victoria's Secret fashion show was left to its most appropriate target audience—the bankers, traders, and hedge-fund managers who called in favors, bribed friends, and learned to schmooze publicists just to fill out the standing-room-only ranks at Cipriani Wall Street. "I told my friend I'm supposed to meet my wife for dinner after this," said a twentysomething venture capitalist as guests took their seats, "and he was like, 'Yeah, right—she'll come home and Tyra Banks will be sitting on your face!' "

The lights dimmed, and Carmen strutted down the catwalk in a metal-mesh warrior bra and threw her silver cape at Puff Daddy while wistful I-bankers looked on. "My friend has a 102 fever but he waited around the office all day in case I had an extra ticket," yelled a research analyst as Daniela, Kirsty, Eva, and Karen sashayed to the blaring techno music. "At 6 P.M. I turned to him and said, 'You're screwed!' "

After the "Fairy Banquet" finale, revelers continued to savor their good fortune at the bar. "People were scalping tickets, two for $250," insisted a bond trader who had finagled a press pass. "This ticket was worth more than the Super Bowl," claimed a Merrill Lynch exec as he inspected a disposable camera from his gift bag. "I got one offer of $3,000, and I think that was a low bid."

"I've been going to this event for the past five years," bragged a risk manager on his fifth Heineken. "I guess I like women." Another Merrill Lynch employee could tick off a list of models' names as if it were a baseball roster. "There's Stephanie, and that one that was a Playboy Bunny," he said, sipping his mimosa. "My wife wears a lot of it," he offered as an explanation for his brand awareness. "And, well, I wear their satiny shorts."

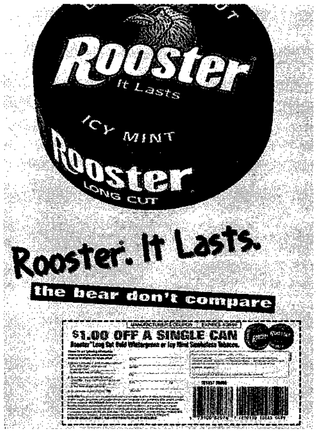
Over by the white-tulip centerpiece, another risk manager drinking a Ketel One martini estimated that "only 10 percent of the people here are non–Wall Streeters." "There were a lot of suits in the audience," confirmed a Miramax executive. But, he insisted, that's where the party ended: "None of them were *backstage,* I can tell you that." Nonetheless, a research analyst in a Ferragamo tie seemed satisfied as he headed for the door. "It used to be rock stars," he said, "and now it's us." S.B.

PUBLISHING

One Last *Detail...*

LOST IN LAST WEEK'S MEDIA FRENZY over Condé Nast's replacement of *Details* editor Michael Caruso with *Maxim* editor Mark Golin was what, exactly, Golin can be expected to deliver (other than a *Maxim* clone and—Condé Nast editorial director James Truman hopes—breathtaking circulation gains for the downtown book). The answer: plenty of underwhelming advertisers.

Condé Nast mags, of course, are known for ads as glossy as their pages, and current *Details* advertisers include the likes of Prada, DKNY, Hugo Boss, Dolce & Gabbana, Gucci, and Armani. *Maxim*'s include Kellogg's Rice Krispie Treats, the Franklin Mint, Rooster Long Cut smokeless tobacco, and a passel of video-game makers. Truman may want *Maxim*'s circ numbers (slated to go to 950,000 this year vs. *Details'* 525,000). But does he *really* want an audience of teenage boys?



Chew on this: Future *Details* ad?

If the new *Details* de-emphasizes fashion as *Maxim* has, high-end advertisers are likely to jump ship. "I don't know yet if Condé Nast has a plan other than the obvious," says Roberta Garfinkle, a print-media senior VP at McCann-Erickson. "But if they do take *Details* and make it *Maxim,* they run a risk of losing business."

Call it the downmarketization of Condé Nast. Condé owner Si Newhouse can, of course, spend his money however he likes—including hiring a high-priced (at a reported $500,000 salary) lowbrow editor. But will Si respect himself in the morning? JAMES SUROWIECKI

stration by Danny Hellman.
hotograph by Gregory Pace/Sygma.

HOLLYWOOD EAST

Art-House Pictures

Ersatz art is the jewel in 'Thomas Crown.'

A LIME-GREEN WAREHOUSE in Yonkers is an unlikely place to hang Impressionism's greatest hits, but there they all are—Monets, Manets, Renoirs, Van Goghs, and the occasional dancing Degas—packed inside a metal shell of a building just off I-87. French portraiture shares space with Rodin's *The Thinker* and *Balzac;* around the corner, two towering black Anubis statues flank an Egyptian wing. In all, about 200 masterpieces are on the premises—the most culture to descend on these parts since the Hudson River School.

Don't bother applying for a museum membership, though: This week, the whole place is coming down. The collection was assembled for this June's *The Thomas Crown Affair,* a remake of the 1968 Steve McQueen–Faye Dunaway thriller starring Pierce Brosnan and Rene Russo. And, of course, the artworks themselves are too good (and too expensive) to be true. Much like Brosnan's bare posterior, which in one scene is replaced by the butt of a body double, every masterpiece on the soundstage is a fake.

For nearly a decade, New York–based art forger Christopher Moore has been quietly snagging business that used to go to West Coast set designers, supplying knockoff paintings for *The Age of Innocence, The American President,* and *Meet Joe Black.* For *Thomas Crown,* Moore's Upper East Side Troubetzkoy gallery made forgeries to order, clearing the rights from artists' estates and museums. "I chose more decorative paintings—ones that would show up well on camera," Moore says. But the forger does have his standards: "I tried to have a compromise between an authentic museum collection and a collection that would work in a Hollywood movie." (The French portraits were the suggestion of director John McTiernan, whose taste in art failed to inform his previous work on *Die Hard.*)

In the updated *Thomas Crown,* Brosnan tries to steal a Monet from a mammoth New York museum (United Artists can't say it's the Met, but it's clearly Met-esque). Aside from Russo, Brosnan's co-stars are the artworks, which have inspired plenty of coveting by the crew. But when production wraps this week, most of the art will make its way back to Moore. The few forgeries that aren't his were made by the movie's art department. "They're going to wind up in some studio executive's office for sure," says production designer Bruno Rubeo.

Rubeo, who hired Moore, is wistful about shutting down his museum. But he's proud of building some halls that could out-Met the Met. "I was just at the Met yesterday," he says, "and I crossed past their nineteenth-century art wing and thought, 'It's so *small.*' " ROBERT KOLKER

Paint by numbers: Christopher Moore holds one of his many, many Manets.

THE SCENE

Red Hot

Photographs by Patrick McMullan

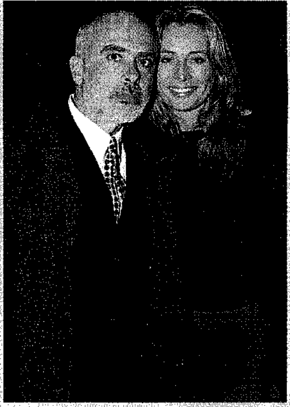
Lynn Redgrave at a party at Webster Hall following the premiere of New Line's *Blast From the Past.*

Sarah Jessica Parker, Suzanne Yalof, and Hope Davis celebrating the publication of Yalof's *Getting Over John Doe,* sponsored by DKNY Jeans.

Cecile Zilka, Catharine Hamilton, and Kay Meehan at a benefit for the American Friends of Versailles at the French Consulate.

Bonnie Timmerman, Dan Aykroyd, and Linda Bruckheimer celebrating the publication of Bruckheimer's *Dreaming Southern* at Elaine's.

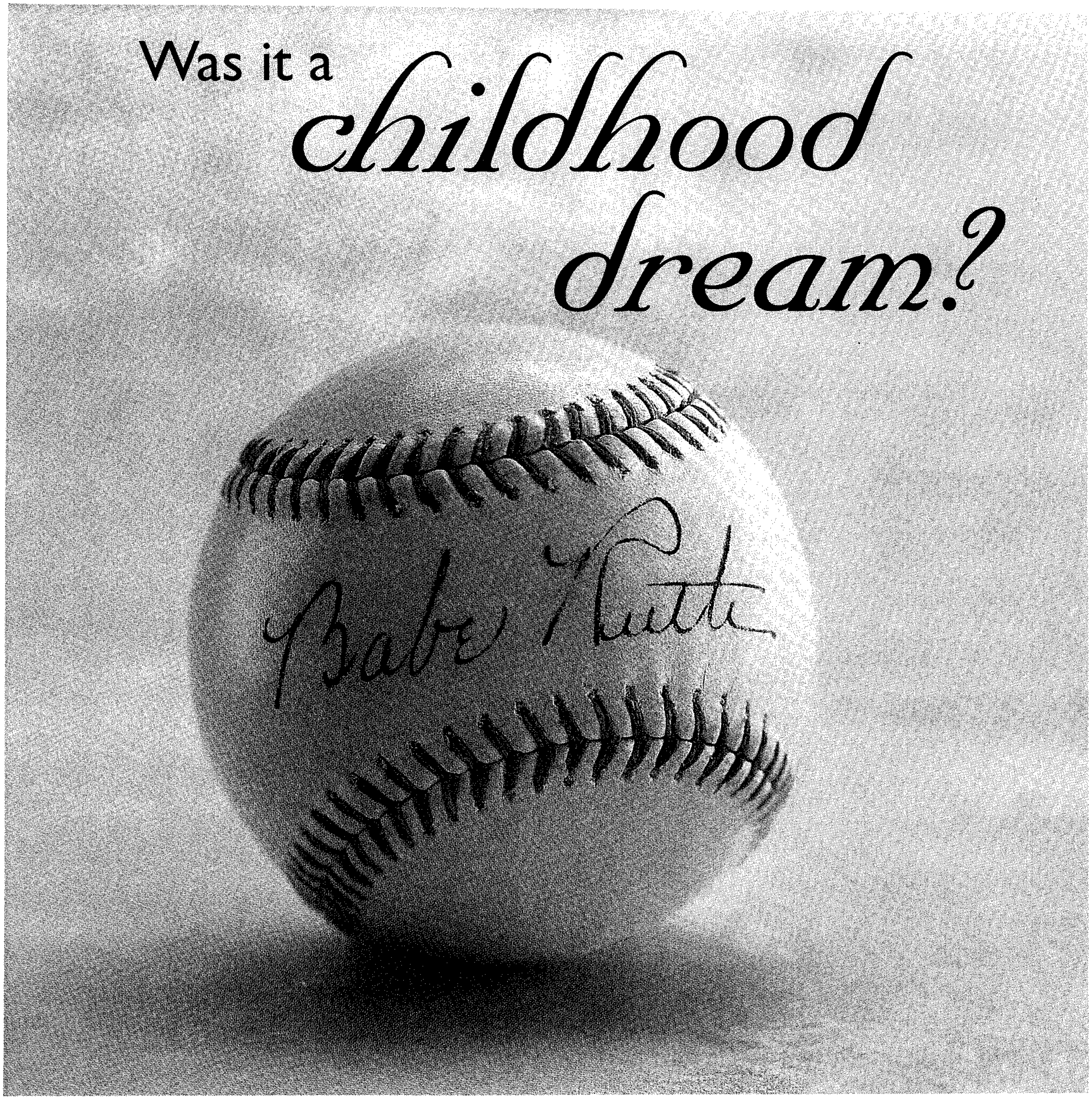
Matt Lauer, Rosie O'Donnell, and Elton John at the Hit Factory for a preview of the new recording of *Aida* by John and collaborator Tim Rice.



Francesco Clemente and Frederique van der Wal following the opening night of *Steel City,* at the Kit Kat Klub.

Gigi Mortimer and Nancy Jarecki at a preview of Christian Dior's spring/summer collection at Le Cirque 2000.

Photograph by D. LeFran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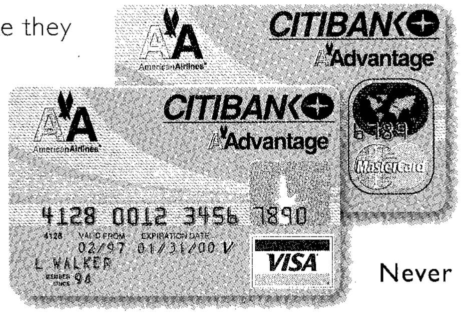
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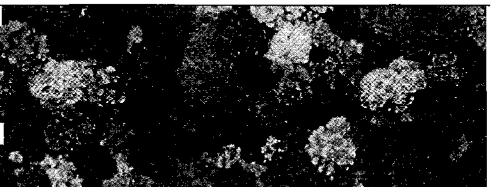
GOTHAMSTYLE

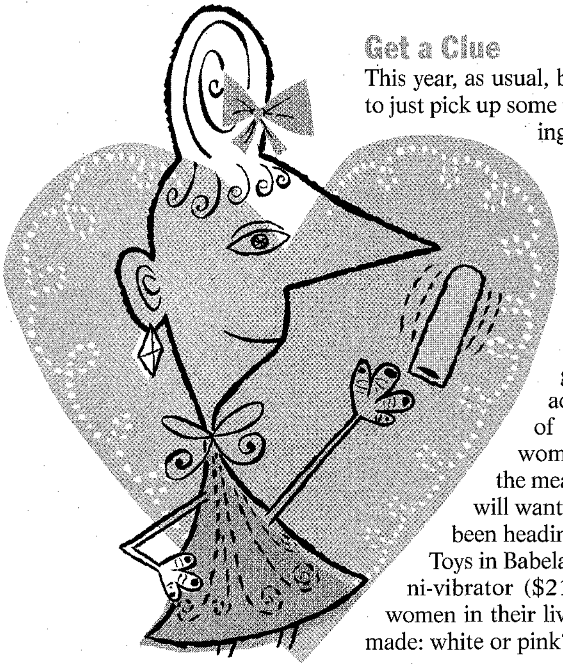


Cheap Date

Myles Berkowitz knows all about wooing women on a budget: As writer, director, and star of the charming documentary *20 Dates* (opening at United Artists Union Square on February 26), he took twenty women out on a first date (table for two and a video camera?); off-screen, the fledgling filmmaker would sometimes avoid a bad date—and save a dinner bill—by faxing a prospect questions such as "Will you pay for my dinner?," "Will you pay for my movie?," and "Have you ever stolen office supplies?" Naturally, then, Berkowitz is a great source for price-conscious Valentine's Day advice. "The key is to come up with something creative," he explains. "That way, you don't have to pay for a way-overpriced dinner for two. You could even call for takeout. The *really* romantic thing would be to clean up your apartment. Women *love* that." His cost-cutting methods helped him charm fiancée Elizabeth (pictured, with Berkowitz): As the movie shows us, she fell for him over a windy picnic on Venice Beach. Her devotion will be rewarded this Valentine's Day with an as-yet-to-be-determined piece of jewelry. Odds are, Berkowitz is working the sales right now. PATRICIA FALVO

Budding Romance

After putting in cameo appearances at recent society events like the Literary Lions benefit at the New York Public Library and the American Arts Awards benefit at the Whitney Museum, the once-scorned carnation is showing up in stylish Valentine's Day posies alongside the more traditional red roses. Wolfgang Thom of Décor Floral, who created bouquets of carnations for a recent Vivienne Westwood show at Bergdorf Goodman, says that "the carnation is an old European garden flower and should be treated with respect," though floral arranger-to-the-stars Robert Isabell acknowledges that "carnations are associated only with supermarkets and funerals in America." To put Condé Nasties in a holiday mood, Brooklyn's Avi Adler made three-foot-wide balls for last week's *Women's Sports and Fitness* Awards banquet; Merriel Weston Design is offering two-foot-high topiary trees of carnations ($75–$125). When it's just the thought that counts, Mecox Gardens has single stems of French carnations in dusty mauve or champagne at $8 each. DAVID KOVER

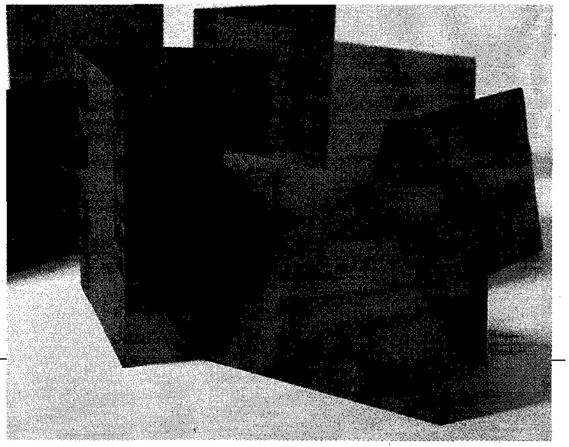


Get a Clue

This year, as usual, boyfriends who know better than to just pick up some roses at the Korean deli are heading for the frou-frou and the animal prints on the lingerie rack. The best-selling item at La Petite Coquette is Luis Alvarez's Majorcan-pearl thong; Enelra is selling out of Girly NYC babydoll chemises with matching tap-pants and fuzzy mules. Lingerie isn't always a foolproof gift, though; a manager at Joovay admits that "we get lots of returns of skimpy undergarments because women's bodies can't accommodate the measurements." For a gift no woman will want to return, significant others have been heading to the female-friendly sex shop Toys in Babeland for the Pocket Rocket G2 mini-vibrator ($21), as per instructions from the women in their lives. There's just one choice to be made: white or pink? MAURA EGAN

Going Postal

On Valentine's Day, e-mail doesn't cut it—swooning in front of a keyboard is just too difficult (not to mention disastrous for your data). You need nice paper, a flowing pen, and a visit from the muse. The rhyming couplets are up to you; a couple of new stationers can take care of the paper. The designers at IS (136 W. 17th St.; 620-0300) have floral-free cards for V-Day—one says TRULY, MADLY on the outside and DEEPLY on the inside; another shows a big red heart and opens to read CONTENTS UNDER PRESSURE; a third says SWOON, SIGH and opens to the message YOU SEND ME. Kate Spade's (59 Thompson St.; 965-8654) new note cards aren't specifically designed for the 14th, but the quirky drawings could still be put to good use. A red-and-white-striped toothbrush, perhaps, for that lover you'd like to move in with? ALEXANDRA LANGE



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Class Warfare

Painfully aware the Republican Party has no use for two moderate New Yorkers, Rudy and George have turned their private battle of wills into a schoolyard brawl.

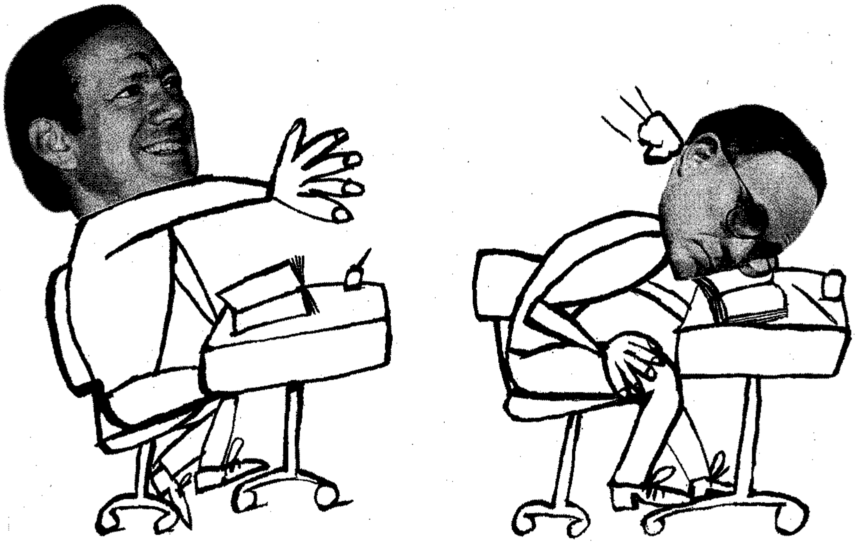
WHEN GEORGE PATAKI WAS campaigning for re-election last fall, Rudy Giuliani's people offered up the mayor to hit the stump with the governor in the nearby suburbs. Pretty good fit, it would seem: the man who cut their taxes, delivered to enthusiastic crowds by the man who tidied up the handful of square blocks they regularly visit.

But Pataki's camp, one insider tells me, demurred, suspecting that what Giuliani really wanted out of this little road show was to elevate not the governor but himself—you know, let some of those swing voters who help elect senators lay eyes on him. One can't help thinking they were right.

Two-kings-one-hill is an old story in politics, but Pataki and Giuliani are acting out the parts with a truly special vim and vinegar. What started with the usual off-the-record brickbats and items planted with political columnists took a nasty turn when the governor realized he could use the city's public schools as a political weapon. Nearly two years before either one has to run for anything again, it's already getting nuclear.

To say nothing of pointless. Look around us: The economy is strong, crime statistics are where they were when kids were going to the Peppermint Lounge, New York is doing well, and you might think that the first two Republicans to give their party control of both the mayoralty and the governorship in 30 years would find it within themselves to survey the sunny landscape, link arms, and say, "See? We Republicans did this."

But there's an even older story in politics, one we might call ecosystemic: That is, two politicians who are proximal both ideologically and geographically will generally despise each other. This has almost always been true in the recent history of New York. Nelson Rockefeller and John Lindsay were both moderate—in Lindsay's case, more plainly liberal—Republicans, one governor, the other mayor. Things commenced well enough, as Rocky backed Lindsay's 1965 mayoral bid. It was down the slide from there, though—over the 1966 civilian-review-board proposal, which Lindsay pushed (and which moved him toward relying on a black, read non-Republican, constituency); over the garbage strike in the spring of 1968, when Rockefeller wanted to run for president and Lindsay thought he stood a passing chance of being Nixon's veep; over the elections of 1969 and 1970, when each, as incumbent, supported the other's opponent. Then Abe Beame and Hugh Carey, both Brooklyn regulars, ended up at such loggerheads that at a mid-1970s Kings County Democratic dinner, Carey was booed and Beame was cheered. Mario Cuomo and Ed Koch ran against each other twice, but after both were settled into office they managed, to a decent extent, to break the chain. But that was because they appealed to somewhat different constituencies—and even then Cuomo was not above calling Koch an "old jalopy" in 1989, when the latter was running unsuccessfully for his fourth term (although, by the quizzical logic of New York politics, that remark was taken as a tacit endorsement, since Cuomo was actually praising the quaint reliability of old jalopies).

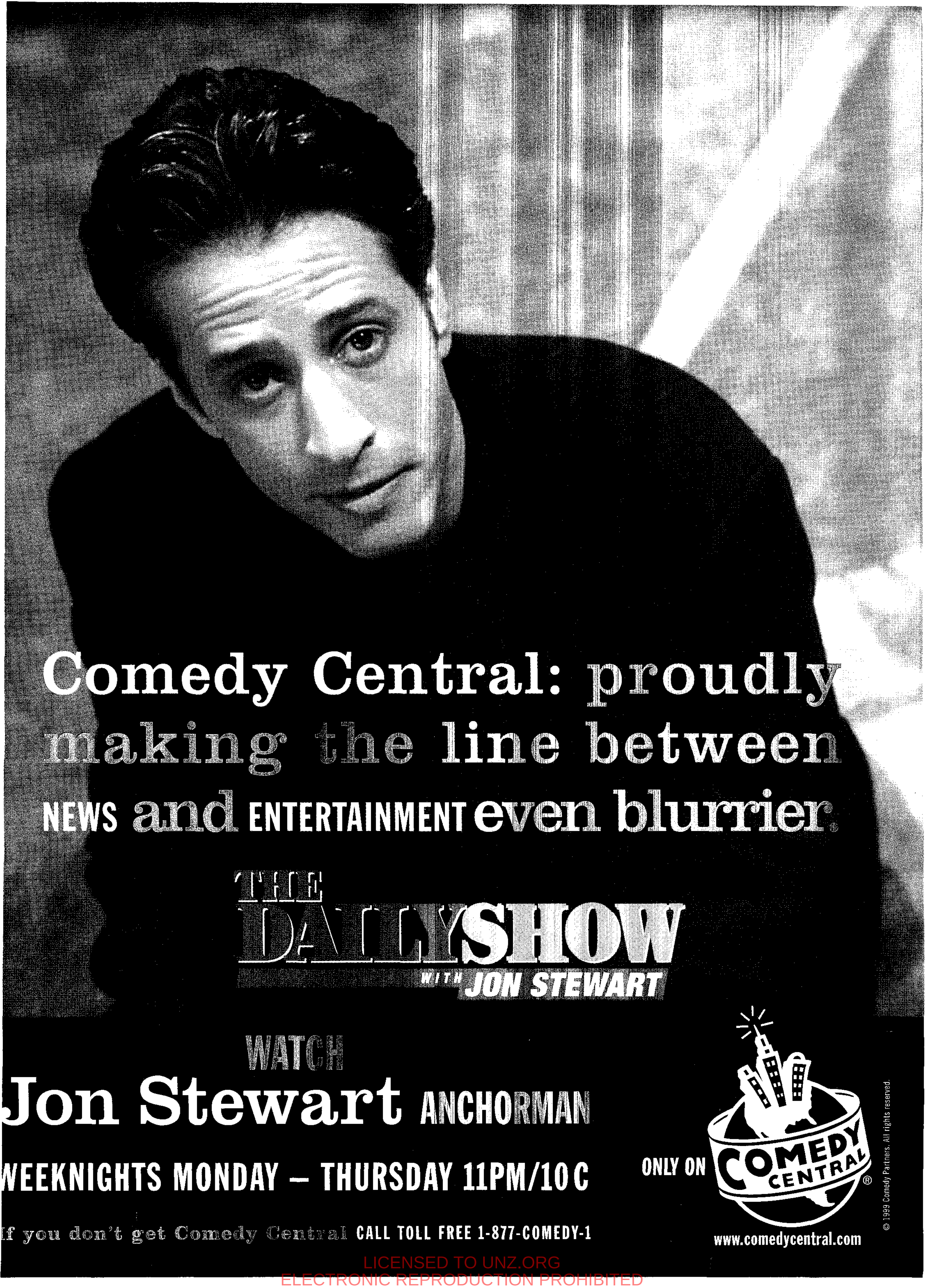


And of course the principle has also created its opposite—pols who *aren't* alike generally find it easier to get along (except for Rudy, who doesn't get along with anyone). Pat Moynihan and Al D'Amato got on nicely, but can anyone doubt that Moynihan's decision to retire was based in some wee part on Chuck Schumer's defeat of the Fonz? Remember, he announced it three days after Schumer won. Moynihan sensed—correctly—that Schumer would inevitably try to upstage him. Neither New York nor liberalism being what it once was, there's room in Washington for only one Important New York Democrat, and Moynihan, in his sunset years, is well past wanting to fight for the title.

Which brings us back to Rudy and George. On the national canvas, there's room for only one New York Republican. And so Giuliani, who seems boxed into running for a seat—Moynihan's—he doesn't really want, will find, as he marches toward glory, the teeth marks of Pataki minions in his heels every time he lifts a foot. "Rudy had better worry about the primary first," a Pataki strategist told me a few weeks ago.

The Pataki camp has floated a handful of possible Giuliani opponents, but none has the juice to beat the mayor in a primary. The bottom line is that right now, Pataki is trying to block King Rudy with pawns. The day after Giuliani wins a GOP Senate primary, Pataki will find

Illustration by Scott Menchin. Photographs: left, Frances M. Roberts; right, Emile Wamsteker/AP/Wide World.



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himself in a hole that will take months to dig out of, unless Hillary bails him out—Pataki is the only person in the country who wants Hillary to move out of the White House more than Monica does.

On the other hand, a governor has many weapons at his disposal. Mostly, the city-state wars have been good sport for insiders, but last month, Pataki suddenly entangled about 1.1 million people—New York City schoolchildren—in the intrigues.

SCHOOLS CHANCELLOR RUDY CREW STARTed hearing rumors the afternoon of Friday, January 22, that the governor was empaneling a special investigatory commission to look into corruption at the Board of Education and the School Construction Authority. Crew called Albany around 5:30 and was told the governor was out of town. He finally spoke to gubernatorial aide Brad Race on Saturday evening.

"We had some pretty painful words for each other about this," Crew says. "He kept saying, 'The governor wants me to have you understand that this is about helping the school system, and ultimately it will mean more money.' Well, one of us has lost his mind. And I told him as much."

Crew can be forgiven for not welcoming this—after all, he and Bill Clinton are the only two people in the country who've been doing their jobs with a special prosecutor permanently empowered to look over their shoulders (you-know-who, and schools investigator Ed Stancik). And he's right to suspect Pataki's motives, because there are only two, neither having much to do with helping education or spending more money. First, he wants to campaign for president and be able to say he did something about education, which he can't right now. Second, assuming his commission locates some waste and fraud—and let's face it, how could it not?—he wants to be able to pin it on Giuliani.

The chancellor gets it. "He's trying to stop the mayor as a force in Republican politics," he says. "But I'm in the middle of this, my people are in the middle of this, the schoolchildren are in the middle of this, and he has shown no interest in these children, caught between the pillar and post of poverty and politics. That's what drives me nuts. It's like riding into town after the war and shooting a movie. You know—*you weren't there.* If this is all you bring, shame on you. Shame on you."

Strong words. Crew would be in a stronger position to say them if he were

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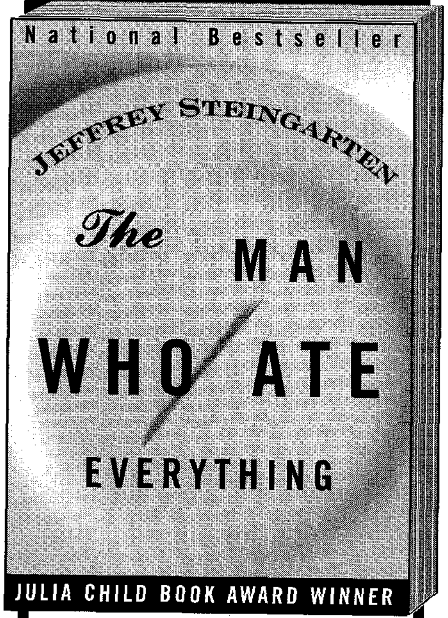

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winning universal acclaim, but he's not these days. His relations with the reporters at Livingston Street are strained; the tabloids, the *Post* especially, are down on him. There is, around town, a general sense that after the initial lovefest and a strong sophomore year, in which Crew won reforms in Albany and seemed to be tackling some perennial problems, his past eighteen months or so have been lugubrious. In a system that swallows everyone, he has yet to prove truly exceptional.

Still, he has good reason to be angry. Pataki is probing school construction and inflated attendance figures. The School Construction Authority surely needs reforming, but the only scandal of recent times involved a Borough Park student killed by falling bricks that weren't secure because Pataki's appointment to the SCA hired his secretary's unqualified husband to do the job (the appointee, Paul Atanasio, quietly resigned).

The attendance allegations are shaky, too. The *Post* reported 55,000 "missing" students, a number Pataki picked up on. In fact, these were students who had indeed been absent for somewhat extended periods—anywhere from three to ten consecutive days—but the board's own investigators later tracked down 46,000 of them, according to board spokeswoman Chiarra Coletti. It can be hard for a city this size to keep an eye on every student; immigrant families move back to wherever, struggling kids lose interest, and both have the temerity to do so without informing the Board of Education. But the fact is that Crew—who, whatever his shortcomings, is an honest and committed educator—streamlined accountability and added staff and extra money in the past year to improve attendance monitoring.

PATAKI HAS TAKEN A MUNDANE POLITICAL fight and turned it into one with serious real-world ramifications. He's aimed his rifle at Giuliani here, but it's Crew who might catch the bullet.

And for what? Does anyone besides George and Rudy's chief yes-persons and their families (if that, in Rudy's case) think either of them is really going to be president someday? Strange things happen in politics, but right now, it's awfully hard to imagine today's GOP looking to two pro-choice New Yorkers for leadership. "When you have two people fighting because their national ambitions collide," says consultant Phil Friedman, "but the nation isn't interested, why fight?" Because you can't buck the ecosystem. ■

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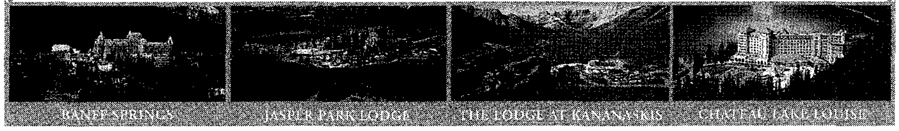

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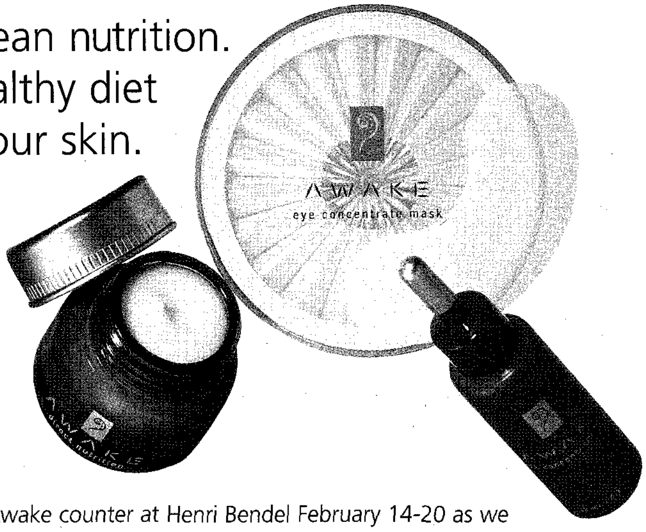

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THE BOTTOM LINE JAMES SUROWIECKI

Bubble Wrap

When the Net-stock bubble bursts—thanks, in part, to the increasing flood of dubious IPOs (hello, Prodigy!)—must serious tech stocks get hit, too?

IF THERE'S A COMPANY IN AMERICA with a less appropriate name than that of Internet service provider Prodigy, I don't want to know about it. When you look at the company's long history of failing to become anything more than an eighth cousin to America Online, its string of years in which the hope of profits has receded further and further into the distance, and its old-school technology, *prodigy* doesn't exactly spring to mind.

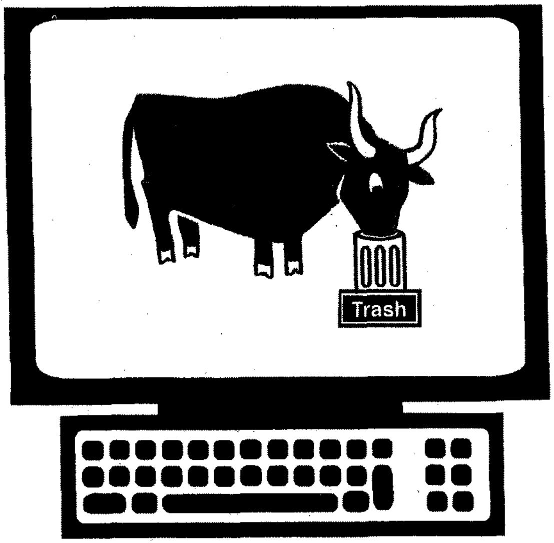
Nevertheless, as we all know, dot-com fever means that every Internet company, no matter how feeble, believes that it has a chance at the brass ring. As a result, Prodigy Communications is scheduled to go public this week, and barring some unforeseen collapse in the IPO market, it should raise as much as $100 million. Unlike some Net companies that had recent IPOs, like Marketwatch.com or Broadcast. com, Prodigy has not only a mediocre present but also an essentially hopeless future. Instead of the stock jumping 500 percent or 600 percent on the first day of trading, then, maybe it'll only double.

Prodigy, of course, is pretty much the same company you remember from the early nineties, when Prodigy, CompuServe, and AOL were slugging it out for market share. But Prodigy hamstrung itself by partitioning off parts of its service and charging premium prices. It also failed to react to AOL's carpet-bombing marketing campaigns, and Prodigy's initial investors watched more than $1 billion disappear before dumping the company at a fire-sale price in 1996.

Things have not gotten better since. The company, which is somewhat improbably owned by a Mexican telecom conglomerate, now has only slightly more than 600,000 subscribers, a third of whom belong to Prodigy Classic, which is what remains of the original Prodigy. And Prodigy Classic will be euthanized in October, because the service is not equipped to handle the arrival of the new millennium (i.e., its technology isn't Y2K-compliant).

Not equipped to handle the arrival of the new millennium: Might this not be a message?

THE FACT THAT THERE'S A MARKET FOR A company that has lost almost $200 million in the last two years, that is not growing the way most Internet companies are, and that has no realistic plan for reversing that state of affairs speaks to the bubblelike nature of the current Net boom. Fed chairman Alan Greenspan has likened investing in Net stocks to playing the lottery. But while serious people might disagree about the business prospects for Amazon.com or eBay, no serious person could believe that you'll win the lottery with Prodigy. You buy it for the trade, hoping you'll find a sucker to sell it to ten minutes from now.



At the same time, the Prodigy IPO is also part of a trend that should deflate that Net bubble, which is the flooding of the stock market with shares in Net-related companies. (The dramatic run-up in Net stocks over the past two years has been driven in part by a simple supply-demand equation. Demand for Net stocks has been feverish, and the number of shares available to buy has been relatively minuscule.) It may seem as if a lot of Net companies went public in 1998, but 1999 will really be the year when the market becomes saturated with Net IPOs. What that means, of course, is that the supply side of the equation will rise dramatically, and prices overall should fall.

The Prodigy IPO also points up one of the weirder and more disconcerting aspects of this current bull market, which is just how unbalanced the bull's advance has been. If you're a large-cap stock—preferably in the technology sector, but pharmaceuticals will do—with billions of dollars in earnings, or an Internet stock with zero dollars in earnings, investors can't fling enough money at you. But anything in between, and you're probably floundering. Consider this: Although the major indices we use to gauge the overall health of the market—the Dow, the NASDAQ, the S&P 500—have been pointed straight up since 1995, those indices are deceptive, because their performance is inordinately swayed by their biggest and highest-flying stocks. In other words, if Microsoft, Intel, and Dell have huge years, it's likely the NASDAQ will soar, even if most of the stocks in the index are just treading water. And in the past couple of years—last year especially—the gap between the performance of the biggest stocks and the performance of all the others has widened enormously. In 1998, for instance, the S&P 500 was up nearly 27 percent. But the average stock in the index was up just 11 percent, while the 50 largest companies in the index rose 38 percent.

Now, this does make a certain sense. After all, at a time of global turmoil, falling commodity prices, and declining profits, larger companies, especially in the tech sector, have continued to deliver stellar profit growth, profit growth that investors are willing to pay for. In theory, though, investors shouldn't be

Illustration by Igor Kopelnitsky.

willing to pay *any* price for profit growth. Microsoft's earnings performance has been, and probably will continue to be, incredible. But at a certain point its stock should be too expensive to keep rising. And on the flip side, the stock prices of smaller companies, or of large companies whose profits are steady but not spectacular, should become too low *not* to rise. That's what buying low and selling high is all about.

Normally, then, you'd expect investors to be bargain-hunting already, grabbing beat-up oil companies or chemical producers, or ferreting out those undervalued consumer companies which never recovered from the summer's sell-off. But let's face it: It's hard to be a value investor when the companies you're buying, even if they're giants like DuPont or Kodak, are watching sales shrink while the companies you're not buying—Cisco, Dell, and Lucent—are seeing profits zoom. (Full disclosure: I own shares in both Cisco and Lucent.) Which brings us back to the Prodigy IPO.

The real fear about the Net bubble, after all, is not that it will burst. (Almost everyone seems to recognize now that it's a bubble.) The *real* fear is that when it does—whether because of the flood of Prodigy-style IPOs, or because Amazon has a bad quarter, or whatever—it'll bring everything else down with it. And no stocks seem more vulnerable than the large-cap tech stocks that no one seems able to stop buying. When prices get this high, investors get as skittish as young colts. The end-of-the-week NASDAQ sell-off, for instance, was caused by no real bad news. Everyone just seemed queasy.

> *In 1999, the market will become* **really saturated with Net IPOs.** *What that means, of course, is that the supply side of the equation will rise dramatically,* **and prices overall should fall.**

In the long run, all these fears are overblown. If Infoseek implodes, that shouldn't make a dollar of Dell's earnings less valuable, and the thing about Dell and Microsoft and Cisco is that that they have billions of those dollars in earnings, and a year from now they're going to have billions more.

Still, there's no real question that in the past four months—as the NASDAQ has risen almost 70 percent—Net mania has leaked into the tech sector as a whole. Lucent, Cisco, Sun Microsystems: These stocks have gotten rocket-size boosts because their businesses are related to the Net. But these companies *are* among the best in America; when the bubble bursts, they may take a short-term hit, but in the long-term they're going to do much more than merely survive. Five years from now, they're going to be worth a lot more.

The connections between the "lottery" market and the real market are still much tighter than they should be. This market is a lot saner than it was in July. But as long as companies like Prodigy have the chance to soar, it's still not sane enough. ▬

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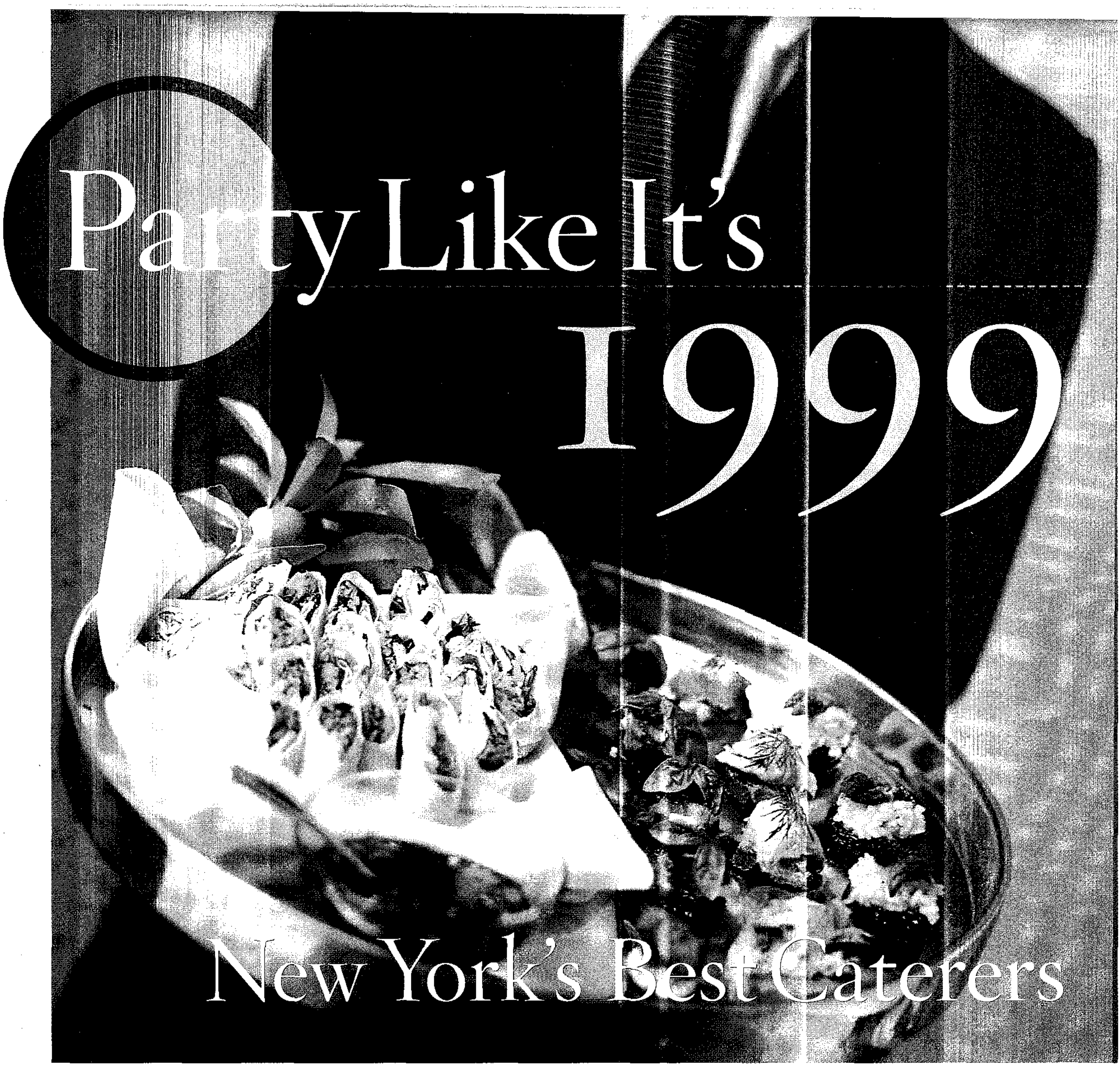


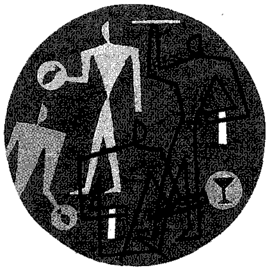
Party Like It's 1999

New York's Best Caterers

Whether you're finally getting married or you're just calling a few people for cocktails, you should know that a party isn't just a party anymore. These days, it's a live performance, a tour de force. And the 45 Barnums here will show you how it's done, with oysters and gazpacho whisked around in shot glasses, kosher-for-Passover spring rolls, and—if you've got the cash—bathtubs filled to the brim with Beluga. • What distinguishes one caterer from another? Aside from the food (which dresses a lot better than it did in the seventies and *eighties, but then, so do we), there is the relative altitude of* waiters' cheekbones to consider and, of course, their outfits—black tie, Nehru jackets, even dog collars (the customer is always right). To stay competitive, caterers have been staking claims on exclusive spaces, poaching staff, devising elaborate stage sets down to the color-coordinated cocktails. • But there's one more prerequisite: the general willingness to do anything—and we mean *anything*—for a client. That includes throwing on an apron to cook a steak for Sharon Stone when the rest of the guests have capon on their plates; dispatching a sommelier to buy wine for a party at Sotheby's; or, in the spirit of Margaret Mead, living for a month with a tribe of reformed cannibals—as one caterer did—to collect some new fish recipes. • It's no coincidence that a vast number of New York's hottest caterers came out *of the theater—they know how to get the show on the road.* And with so many people finding something to celebrate nowadays, restaurateurs like Daniel Boulud, David Bouley, Charlie Palmer, and Matthew Kenney are loading their pots and pans on the bandwagon. Just what can they do you for? You don't need an invitation to find out.

BY GILLIAN DUFFY AND JO B. HOFFMAN

PHOTOGRAPHED BY JOHN KERNICK



the biggies

Glorious Food

(628-2320)

AFFAIRS TO REMEMBER: The annual Met Museum Costume Institute gala since 1973 (except for 1996); the Jackson Pollock opening at MOMA; opening-night dinners for the New York City Ballet. Occasional parties for Nina Griscom: "They know how *you* like to do things, and you know how *they* like to do things, so everything runs much more smoothly," says Griscom. **WHO RUNS THE SHOW:** President and co-owner Sean Driscoll produced TV commercials before launching GF in 1971; Brittany-born chef-partner Jean Claude Nedelec, who runs the kitchen, came onboard in 1976. GF does so many parties (ten to twelve a night in high season) that Driscoll can't be at every one; his deputies run things with military precision. **TRAY CHIC:** You know you're at a GF party when the waiter scoops the justly celebrated garlic-and-horseradish-spiked mashed potatoes onto your plate, then dabs them with the caramelized onions. People may carp that Glorious doesn't update dishes often enough, but Driscoll says he's been taking his cue lately from trendy SoHo bistro Balthazar: "New York is going through a beef bourguignonne–stew–ragout stage." **AT YOUR SERVICE:** Having career captains is a definite asset. "Where Glorious shines is their service," says top party planner Robert Isabell. "There's nobody better." GF waiters have tuxes and long black-and-gray ties in the closet, but they also sometimes throw on dove-gray Nehru jackets so they won't be confused with the guests. Members of the Blue Man Group were all GF waiters, as was comedian Bronson Pinchot. **THE DISH:** In 1995, a sex-discrimination suit charged that GF placed a ceiling on the number of female waiters who could work an event and excluded them from working small parties. The suit ballooned into a class action; last year, the plaintiffs won a total settlement of $425,000. GF is said to be for sale. "We get offers all the time," says Driscoll, tantalizingly. "But nothing to make things interesting." **THE TAB:** Cocktails from $20 per person; three-course dinners from $95. Minimum food cost, $1,000; parties from 10 up to a grazing buffet for 4,400.

Abigail Kirsch Culinary Productions

(914-631-3242)

AFFAIR TO REMEMBER: When Vanderbilt Hall in Grand Central reopened this year, Kirsch catered a dinner for 1,000 to benefit the New York Transit Museum. Waiters dressed as porters served food inspired by the dining-car menu on the Twentieth Century Limited: bourbon-and-molasses-glazed Gulf shrimp, filet mignon Wellington, and baked Alaska. **WHO RUNS THE SHOW:** Abigail Kirsch was a housewife with four kids who went on to become the only upscale Westchester caterer in the seventies. Eventually, husband Bob took over the business side, and Kirsch hired others to man the kitchen; her current executive chef is Alison Awerbuch.

Kirsch excels at hand-holding, catering more than 500 weddings a year. Manhattan clients take up much of the firm's energies these days. The company has started an on-premises catering business at Manhattan's Pier 60. Other exclusive venues include Tappan Hill in Tarrytown and the New York Botanical Garden. **TRAY CHIC:** The steamed lobster with baby-corn pudding and the cherry-glazed chicken breasts with mango chutney have seen a lot of action at weddings. Dessert hors d'oeuvre include mochaccino crème brûlée in demitasse cups. **AT YOUR SERVICE:** The 150 regulars are spurred on by incentive programs like "Caught in the Act of Caring": Waiters who go beyond the call of duty receive a gift at the end of the night. **THE DISH:** Kirsch doesn't usually take on kosher weddings, but one client insisted. Kirsch imported rabbis to supervise her chefs, but the day of the wedding, one rabbi wouldn't accept kosher wine that was presented. Why? "Some rabbis don't accept other rabbis' work," says a staff member who worked on that reception. Kirsch was forced to swap 50 cases of wine with three other kosher caterers on a highway near the Tappan Zee Bridge. **THE TAB:** Cocktails from $25 per person; three-course dinners from $50. Minimum food cost, $1,500; dinners from 25 to 2,500 persons; cocktails to 5,000.

Washington Street Caterers

(925-5119)

AFFAIR TO REMEMBER: For Mickey and Lynn Tarnopol's fortieth-anniversary party in June, Washington Street re-created a fifties prom in the field house at Chelsea Piers; a wait staff dressed as the cast of *Grease* served mini-hamburgers on hubcaps. **WHO RUNS THE SHOW:** Ronnie Davis, a third-generation caterer, often wears a microphone hidden up his sleeve, Maxwell Smart–style. At a big party, several staff members are wired to Davis, who choreographs things electronically. "I'll see someone walking in," says Davis, "and I can get on the set to the D.J. and say, 'Hey, I've got someone coming from Atlantic Records, let's switch to an Atlantic artist.' "

At a Grammy party at the A mory two years ago, at 12:30 A.M., "Madonna decided she wanted a chocolate-covered something," Davis says. He bolted out to his downtown kitchen and whipped up chocc late-slathered cookies and fruit "Whatever Madonna requests from me, she can have for the rest of her life," says Davis. **AT YOUR SERVICE:** Davis assigns VIP waiters to follow the VIP guests. **TRAY CHIC:** Gold-leaf-brushe caviar beggar's purses cost th client $5.50 each; Davis main tains others have since copied them. At a sit-down dinner, pan-seared breast of Vermont pheasant might turn up with green applesauce and Brussel sprouts. **THE DISH:** For the opening of the New Amsterdam Theater in 1997, Davis wanted to pitch a tent on 41st Street, but the polic nixed that. He countered by quickly renting two nearby park ing lots, removing a chain-link fence, and pitching his tent ther **THE TAB:** Cocktails from $25 per person; three-course dinne from $50 to $90. Minimum food cost, $1,000; dinners fron 10 to 2,000 persons; cocktails to 5,500.

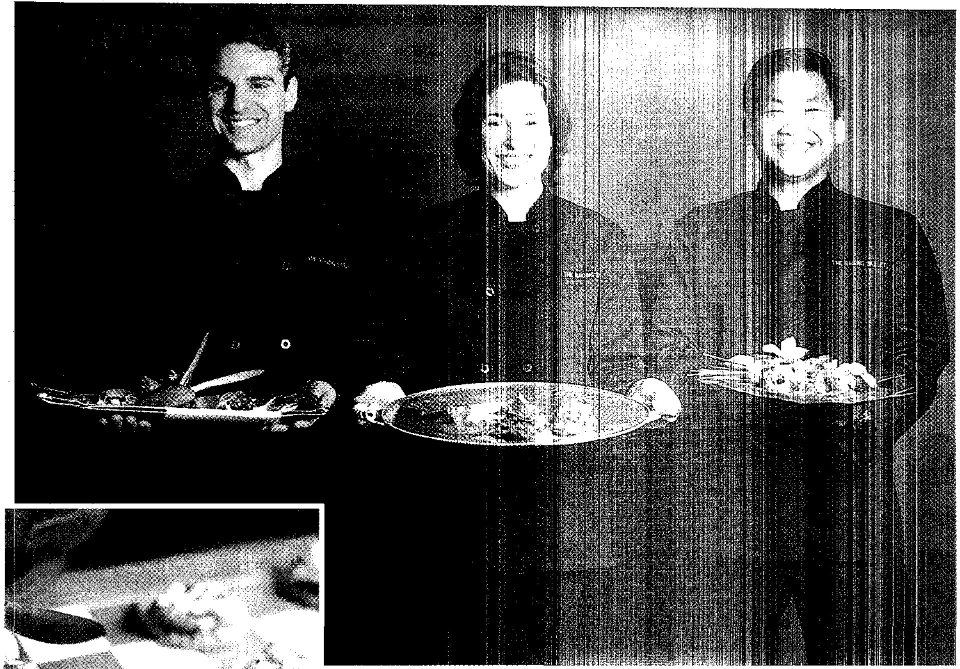
Great Performances

(727-2424)

AFFAIRS TO REMEMBER: Mandy Patinkin's son's bar mit vah at Wave Hill in the Bronx; Chappy Morris's New Year's Eve '98 party. **WHO RUNS THE SHOW:** GP started out as a personnel agency for food-industry staff and began catering in 1981. President Liz Neumark, a former photographer and cater-waitress, says the company has exclusives on Wave Hill, the St. Moritz's banquet spaces, and it own 4,000-square-foot kitchen on Spring Street. **TRAY CHIC:** GP focuses on regional American cuisine, like

Washington Street's **gold-leaf-brushed** beggar's purses cost the client $5.50 each; other caterers are now **copying them.**

Illustrations by Laura Ljungkvist.



ARE YOU BEING SERVED? Left, Raging Skillet's seared sesame-crusted tuna on wonton crisps; above, RS's waiters also have tuxes in their closets.

Hudson Valley foie gras ravioli with braised royal chard and fennel in an herbed beet broth. Hors d'oeuvre—miniature veal burgers topped with melted fontina cheese on toasted brioche rounds—are artfully arranged on, say, a black-and-red checkerboard.

AT YOUR SERVICE: GP interviews candidates with hypotheticals: "You're at a party. Isn't it annoying when a guest corners you and grabs all the shrimp off your tray? How do you handle that?" Other catering companies use GP, with its workshops on bartending, French service, and carving, to train their own staffs. Famous GP wait-staff alumni: Tom Sizemore, who played Sergeant Horvath in *Saving Private Ryan,* and *Law & Order* vet Chris Noth.

THE DISH: At one GP-catered dinner party given by Richard Holbrooke for Hillary Clinton, the First Lady sent her veal back in a fit of p.c. pique.

THE TAB: Cocktails from $18; three-course dinners from $65. Minimum food cost, $1,000; dinner parties from 8 to 2,000 persons; cocktails up to 10,000.

Tentation

(353-0070)

AFFAIR TO REMEMBER: The Fairy Ball, celebrating the opening of the "Victorian Fairy Painting" exhibition at the Frick, featured a spectacular Victorian dessert buffet of profiterole swans, petits fours, and a Wedgwood-blue cake trimmed with Grecian figurines. A whimsical gingerbread castle rose out of a woodland Tentation created in the Frick's internal courtyard.

WHO RUNS THE SHOW: Emmanuel De Chaunac (president) and Stephan Baroni (managing partner) have an arrangement with celebrity chef Jean-Georges Vongerichten; when Vongerichten is asked to organize a private dinner, Tentation handles it.

TRAY CHIC: For a dinner marking the end of the Frick's fairy exhibit, Vongerichten contrived gilded eggs filled with Valrhona-chocolate mousse and toasted-sesame-caramel ice cream. Each arrived at the table in its own spun-sugar nest. Tentation once served a mainly Continental menu, but American dishes are now in the repertory, as is Vong-style fusion.

THE DISH: The man who in 1974 walked across a tightrope at the World Trade Center worked a wedding catered by Tentation at St. John the Divine, dressed in medieval garb and sprinkling gold dust on the crowd below his high wire as the hors d'oeuvre were going around.

THE TAB: Cocktails from $15 to $24 per person; three-course dinners from $60 to $100. Minimum food cost, $1,000 for dinner; $750 for cocktails. Dinners for 10 to 2,000 persons; cocktails up to 4,000.

Robbins Wolfe Eventeurs

(924-6500)

AFFAIRS TO REMEMBER: Caterer for the Hampton Classic Horse Show's VIP tent; parties for Marty and Patty Raynes, producer Marty Richards, and Vera Wang. For the last Southampton Hospital benefit, the theme was Galaxy of Stars; RW's wait staff dressed like Dietrich, Monroe, and Gable.

WHO RUNS THE SHOW: Chris Robbins, a chef at the (now defunct) Hamptons caterer Wilford's, joined East Hampton restaurant owners Ken and Paula Wolfe to open Robbins Wolfe in 1987. The company is the only caterer with a major New York–and–Hamptons presence, doing an average of eight parties on the South Fork every Saturday night.

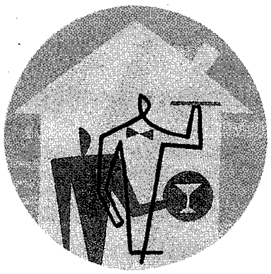
TRAY CHIC: RW can go the Zen route, serving caviar on individual demitasse spoons elegantly lined up on silver trays. But the caterer can also lasso the moon if required. Nina Griscom says she likes to call RW if she's giving a big buffet dinner that's "really fun and sort of out there." So does Carl Icahn, whose *Casablanca* party in East Hampton gave the Motorola crowd plenty to jaw about. Invitations were designed to look like passports, and the cocktail tent was tricked out like a souk, with sacks of beans, brass pots, and piles of carpets. Camel cutouts strutted across the dunes, and a plane was built on the front lawn that "took off" at the end of the party, aided by a light show and the sound of a propeller.

RW likes to do eight- or nine-course sit-down dinner parties these days, spreading dinner out over three and a half hours. "This way, you get smaller tastes of different expensive flavors like foie gras and caviar," says Robbins.

THE DISH: Louis Vuitton was trying to reposition itself as a downtown brand: For a promo party at the unfinished Mercer Hotel, RW waiters were handcuffed to stainless-steel trays. "They wanted it to be edgy and slightly S&M," Wolfe says.

THE TAB: Cocktails from $20 per person; three-course dinners from $65. Minimum food cost, $750; dinners for 20 to 2,000 persons; cocktails to 2,500.

happy mediums



Creative Edge

(741-3000)

AFFAIRS TO REMEMBER: Schieffelin & Somerset's Whiskey Ball at the New York Public Library for 1,500; Design Industries Foundation Fighting

YIELDING TO TENTATION: Above, the caterer does its thing in the Temple of Dendur; right, crab-cake canapés.

AIDS (DIFFA) benefits; *Martha Stewart Living*'s office events.

WHO RUNS THE SHOW: Co-owner Carla Ruben worked as an account exec at Burson-Marsteller. In 1989, she partnered up with Bob Spiegel, a former sous-chef at Glorious Food. "Unlike some other, more established caterers, they're a little fresher in terms of ideas," says publicist Elizabeth Harrison.

TRAY CHIC: Cuisine veers toward New American multiculti. A signature is hors d'oeuvre—bites of Maine lobster with artichokes and lemon aïoli, or seared cubed foie gras with balsamic-glazed Granny Smith apples—on individual silver spoons. For a client's 40th-birthday party, CE filled her claw-foot bathtub with Beluga caviar. A waiter stood by and scooped it onto toast points. Hooked over the tub's side were silver bowls containing capers, onion, and chopped egg.

AT YOUR SERVICE: Would-be waiters take a four-hour training course that includes a mock party, where potential hires had better know how to unwrap spoons without leaving any fingerprints.

THE DISH: CE handled fourteen parties associated with the papal visit three years ago. Cocktails for 5,000 on the Great Lawn were followed by a three-in-the-morning choir breakfast. "While he was in New York, the pope only ate chocolates and cheese," Ruben notes. "I was like, 'Can't we interest you in *anything*? We've been slaving away cooking for you!' "

THE TAB: Cocktails from $18 to $30 per person; three-course dinners from $55. Minimum food cost, $800; dinner parties from 10 to 5,000 persons, and cocktails to 5,000 plus.

Taste

(255-8571)

AFFAIRS TO REMEMBER: the BAM gala honoring Robert Wilson and Philip Glass at the Brooklyn Navy Yard; Cindy Sherman's Christmas party; company parties for Tommy Hilfiger and parties at his Connecticut home. On one night in December, Taste organized cocktail parties for Asprey, Fendi, Verdura, and Bergdorf Goodman, stores all within a block and a half of one another.

WHO RUNS THE SHOW: Seattle-born Jon Gilman studied to be a chef at the California Culinary Academy in San Francisco in the early eighties, when nouvelle cuisine was booming. He launched Taste in 1985. Beth Rudin DeWoody has worked with Taste for years. "I'm always impressed when John does the Winter Antiques Show at the Armory," says DeWoody. "It's not that kind of fussy little French hors d'oeuvre that look nice but don't taste so good; it's the kind of stuff that if you weren't going out to dinner, you could stand there and really enjoy yourself."

TRAY CHIC: For the opening of the Italian-tile showroom Bisazza Mosaico, Taste displayed all hors d'oeuvre in grids so they looked like tiles; figs stuffed with mascarpone riding kumquat halves and stacks of grilled-vegetable focaccias were arrayed with a striking precision. Also: chilled cappuccino soufflés served in espresso cups with white-chocolate and macadamia-nut biscotti.

THE DISH: When Gilman first moved to New York, within a week an actor-chef pal told him, "You seem like such a nice guy—don't get into catering." But Gilman says he likes the drama that comes with pulling off a huge job he was crazy to take on in the first place.

THE TAB: Cocktails from $18 per person; three-course dinners from $75. Minimum food cost, $800; dinners from 10 to 1,200 persons; cocktails for 2,500 plus.

Susan Holland & Company

(807-8892)

AFFAIRS TO REMEMBER: For a Francesco Scavullo book party at Denise Rich's Fifth Avenue penthouse, Holland decorated the place with feathers. Forty female waitresses in cocktail dresses wore shocking-pink and orange wigs "to amplify the décor," says Holland, who took a magenta feathered boa the length of a city block and lined Rich's balcony with it. But that's nothing compared with what Holland pulled off at Rich's Christmas party two years ago, when she installed an ice rink on Rich's terrace.

WHO RUNS THE SHOW: Susan Holland used to teach contemporary art history at the Smithsonian. "I come to this as an artist," she says. Holland creates chuppas, does all flower arrangements, even designed 240 Brancusi-inspired fiberglass birds as props for one Rich party.

TRAY CHIC: "We try to get away from a big, jumbled, cornucopia look," says Holland, who dispatches things like

Maryland crab cakes, pomegranate chicken with walnut chutney, and minted-lamb shu mai with tsatsiki on a big collection of modern Gaetano Pesce trays and resin slabs.
AT YOUR SERVICE: Waiters wear tuxes; waitresses sometimes wear discreet cocktail dresses with a crisscross back modeled on a Rudi Gernreich design. "We don't need to submerge our female identities to be treated equally," says Holland.
THE TAB: Cocktails from $20 per person; three-course dinners from $70. Minimum food cost, $2,000; dinner for 20 to 2,500 persons; cocktails for 50 up to 5,000.

David Ziff Cooking

(289-6199)

AFFAIRS TO REMEMBER: Private parties for Howard Stringer; all parties for the New York City Opera; Wendy Wasserstein's Hanukkah get-togethers. Tom Wolfe is a fifteen-year client.
WHO RUNS THE SHOW: David Ziff does the cooking, along with three other chefs, and attends many of his parties. Ziff and partner Alan Bell (the business guy) are celebrating the company's twentieth anniversary this year. Ziff says he doesn't do contracts: "I shake hands with people, and that's it. You just have to trust the relationship."

Last year, Ziff did a dinner for Steve Rattner and Maureen White, but they got stuck in Washington, D.C., because the weather turned nasty. Maureen called Ziff and asked him to play host. "Everybody had a ball," he says.
TRAY CHIC: Ziff's innovative menus run the gamut from Mexican to Caribbean to southwestern to Chinese. "I've had people ask me to do things I refuse to do," he says. "The twelve-foot-hero people. You tap the phone and say, 'I think you've got a wrong number.' " Ziff likes to roll seared tuna in tortillas (with wasabi mayo) and stand them on end, like totem poles, on a tray. At a fund-raiser where pictures were to be auctioned, Ziff used framed pictures as trays. When one couple had a "burn the prenup" party, Ziff hauled in a Duraflame log to do the honors. As for the menu, "we did a lot of grilled stuff," Ziff says, laughing.
THE DISH: "I don't think anybody in New York City makes better hors d'oeuvre than David Ziff does," says food guru Eli Zabar, of the Vinegar Factory and Eli's. "My mother loves him," says Wendy Wasserstein. "That's a great little latke he's got going."
THE TAB: Cocktails average $25 per person; three-course dinners start at $75. Minimum food cost, $1,200; dinners from 16 to 1,000 persons; cocktails to 2,500 plus. And Ziff never goes over budget.

The Upper Crust

(691-4570)

AFFAIR TO REMEMBER: CS First Boston's real-estate cowboy Andy Stone threw a Christmas party at the Time Is Always Now gallery featuring a sword swallower, a fire eater, a belly dancer, and a traditional meze table with mint-zucchini fritters, marinated olives, spreads, and flatbreads.
WHO RUNS THE SHOW: Dan Fehlig was an architect involved in the renovation of Ellis Island. Today he is the owner of Upper Crust—not the chef, he's careful to note. "I don't believe you can do larger events and be the chef-owner. You need to be standing right next to the client, dealing with their concerns," says Fehlig. "You can't make that judgment on top of the saucepan in the back." Fehlig captained at the '21' Club and the River Café and was trained to manage at the Four Seasons.
TRAY CHIC: Fehlig collects antique copper trays from travels to places like Istanbul and Athens that are then coordinated with the food. Yellowfin-tuna tartare atop very thin, crisp lotus-root chips echoes the pattern in the Byzantine platters.
THE DISH: For a bank's Christmas party, Fehlig dredged up a Dominican pro to hand-roll cigars for the guests.
THE TAB: Cocktails from $18 per person; three-course dinners from $55. Minimum food cost, $750; dinner parties from 8 to 1,200 persons; cocktails for 3,000 plus.

The Cleaver Company

(741-9174)

AFFAIRS TO REMEMBER: Lunch for the Dalai Lama at Tibet House; parties at Agnes Gund's and Tina Brown and Harry Evans's apartment.
WHO RUNS THE SHOW: Mary Cleaver—a Bennington art major who was a corporate chef in the eighties—owns a retail store in the Chelsea Market. Cooking chores have now fallen to Chanterelle vet Marcellus Holton and pastry chef Elizabeth Abraham.
TRAY CHIC: Seared tuna on jícama and tea-smoked shrimp wrapped in sisho leaves are displayed on glass-bottomed trays—underneath are still lifes using flowers, herbs, or other themed material. Because she was once a pastry chef, Cleaver pays special attention to desserts like maple-blueberry bread pudding. Whenever possible, she buys produce from organic farmers and hormone-free dairies—even though it costs more—because she wants to improve the quality of the food chain, she says.
THE TAB: Cocktails from $18.50 per person; three-course dinners from $40. Minimum food cost, $500. Dinner parties from 12 to 1,000 people; cocktails to 3,000.

Mood Food Ltd.

(243-4245)

AFFAIR TO REMEMBER: At the launch of the Christian Dior fragrance Hypnotic Poison, guests made their grand entrances through a beaded curtain and sat down to dinner on cushions at low-slung Moroccan-style tables. The menu incorporated purported aphrodisiacs like figs, caviar, and oysters. A red passion-fruit elixir was served in martini glasses. Guests nibbled on zucchini blossoms stuffed with truffles and wild mushrooms.
WHO RUNS THE SHOW: Tinker Boe, a self-trained chef, made shrimp scampi on a hot plate in college. "My mother used to send me cookbooks," she says. She freelanced as a private chef and launched Mood Food in 1985. These days, she runs the company and is more of a party planner.
TRAY CHIC: The "walking crudité" was invented for an MTV blowout—a waiter wears a black jacket made out of place-mat material, studded with vegetables on short metal skewers. He carries a bowl filled with dip. Food stations like a make-your-own-Philadelphia-cheese-steak stand with truffle mayo and grilled porcini-and-onion confit condiments also figure into the fun.
THE TAB: Cocktails from $20 per person; three-course dinners from $70. Minimum food cost, $2,000; dinners from 25 to 3,000 persons; cocktails to 5,000.

Flavors

(647-1234)

AFFAIRS TO REMEMBER: Parties for Mary McFadden, Chanel, and Larry Gagosian. At Susan and Alan Patricof's $25,000-a-plate dinner for Bill Clinton last January, the president liked owner Pamela Morgan's ginger snaps so much, he took a doggie bag back with him on Air Force One. Not long after, Morgan met Hillary at a luncheon and mentioned the Patricof dinner. "Are you the one who gave him the cookies to bring home?' " said the woman who has hinted she's not the cookie-baking type.
WHO RUNS THE SHOW: Pamela Morgan was a dancer in

Fletcher Morgan catered a **voodoo wedding** at Chelsea Market; the **reggae** band played a Rasta rendition of "Ave Maria."

the national touring company of *A Chorus Line* but worked as a freelance caterer on the side. She started Flavors seventeen years ago; some complain that Morgan mingles like she's a guest at parties she's catering.

TRAY CHIC: Bronzed, gilded, and silvered tile trays; black lacquered trays trimmed with fruit, flowers, rocks, or moss are shuttled around the room bearing "kisses" (puckered phyllo pouches with curried lamb or smoked chicken and feta inside) and duck-confit empanadas. Wild-mushroom risotto with truffle oil is served in individual Chinese porcelain spoons.

THE TAB: Cocktails from $22 to $32 per person; three-course dinners from $55 to $70. Minimum food cost, $1,000; dinner parties for 10 to 1,000 persons, cocktails up to 2,000.

Fletcher Morgan

(989-0724)

AFFAIR TO REMEMBER: A post-premiere cocktail party for *Velvet Goldmine* to benefit the Council of Fashion Designers of America Foundation at the Bowery Ballroom; waiters dressed seventies and wore Bowie-ish glitter.

WHO RUNS THE SHOW: Gregory Barreta was in his second year at Boston University's med school when he decided he wasn't cut out for duodenal-ulcer research. After cooking school in Paris and a series of European apprenticeships, Barreta landed at Adrienne in the Peninsula hotel. He opened Fletcher Morgan in 1994, and Cape Town native Michael Kashtan joined him as partner in 1996. Kashtan is now the executive chef; Barreta, the front man.

TRAY CHIC: Barreta likes to think his style is "sophisticated but *bam!* in-your-face at the same time." For the Seton Smith opening at the Whitney, stainless-steel light boxes doubled as trays; Barreta coordinates the color of the lights inside with the flowers or the company logo. Sit-down dinners include such main courses as pan-seared sesame-crusted salmon with a roasted-red-pepper emulsion.

THE DISH: FM catered a voodoo wedding at Chelsea Market; everyone joined hands and formed a circle, a Haitian priest performed the ceremony, and a reggae band performed a Rasta rendition of "Ave Maria."

THE TAB: Cocktails from $15 per person; dinners from $45 to $60. Minimum food cost, $1,000; seated dinners from 10 to 300 persons, cocktails to 1,200.

Food in Motion

(766-4400)

AFFAIRS TO REMEMBER: Party at Carolina Herrera's townhouse; the opening party for 1,000 at the Gap flagship store on Fifth Avenue; a book party for 1,000 at Barneys for Simon Doonan's *Confessions of a Window Dresser.*

WHO RUNS THE SHOW: Lloyd Zimet and Michelle Lovelace are husband-and-wife co-owners. Zimet once worked on Wall Street as a bond broker; Lovelace has a master's in psychiatric social work. The two started Food in Motion in 1986.

TRAY CHIC: For a Comme des Garçons fragrance launch at Barneys, Food in Motion created pale-orange cocktails with floating rose petals that mimicked the notes in the fragrance. At one Isaac Mizrahi showroom party, the food—slow-roasted tomatoes on crostini and salmon rillettes—matched his new line of red clothes. In the summer, Food in Motion makes one-bite ice-cream cones that are whisked around the room in custom-drilled Lucite trays.

AT YOUR SERVICE: Waiters wear white Nehru jackets. "Our clients usually want really good-looking waiters, because so many are in the fashion industry," says Zimet, who keeps head shots on file.

THE DISH: For a Chanel party at Barneys ("before they went bankrupt," Zimet is careful to note), he was asked to make 300 Chanel lipsticks out of Valrhona chocolate.

THE TAB: Cocktails from $20 per person; three-course dinners from $65. Minimum food cost, $1,000; dinner parties from 10 up to 1,000 persons, cocktails to 2,000.

DM Cuisine

(673-5348)

AFFAIRS TO REMEMBER: Parties for interior designer Victoria Hagan; a party at the Whitney celebrating the opening of the new Leonard and Evelyn Lauder wing. For the Martha Stewart Living Omnimedia Christmas party at Day for Night Studios, chef-owner Daniel Mattrocce created a baked-potato station, a fondue station, a turkey station, and a dessert station.

WHO RUNS THE SHOW: Daniel Mattrocce studied in Paris at Les Grands Moulins. Then it was on to Demel's in Vienna, where he learned about pastry, and Lucerne, where he was schooled in chocolate and sugar. Mattrocce incorporated DM Cuisine in 1992. You'll find Mattrocce in the kitchen wearing whites and a bow tie at the high-profile shindigs.

TRAY CHIC: Because Mattrocce has this kind of background in desserts, his trademark is four- or five-foot-tall gold-dusted croquembouches. He loves doing them, even if he ends up with "a lot of burned fingers." Mattrocce can also do a memorable wedding cake, wrapped with ribbons or festooned with roses. When he's not in full Wonka mode, he's cooking up things like smoked-salmon-and-dill crêpes and miniature red-snapper cakes with a lime-mint sauce.

THE DISH: Recently did a Petrossian-caviar birthday party for 100 with "Cristal and kilos and kilos and kilos of caviar and lobster." The cost? A mere $750 a head.

THE TAB: Cocktails from $20 per person; three-course dinners from $100. Minimum food cost $1,000; dinner parties from 10 to 1,000 persons, cocktails from 50 to 2,000.

Gracious Thyme

(873-1965)

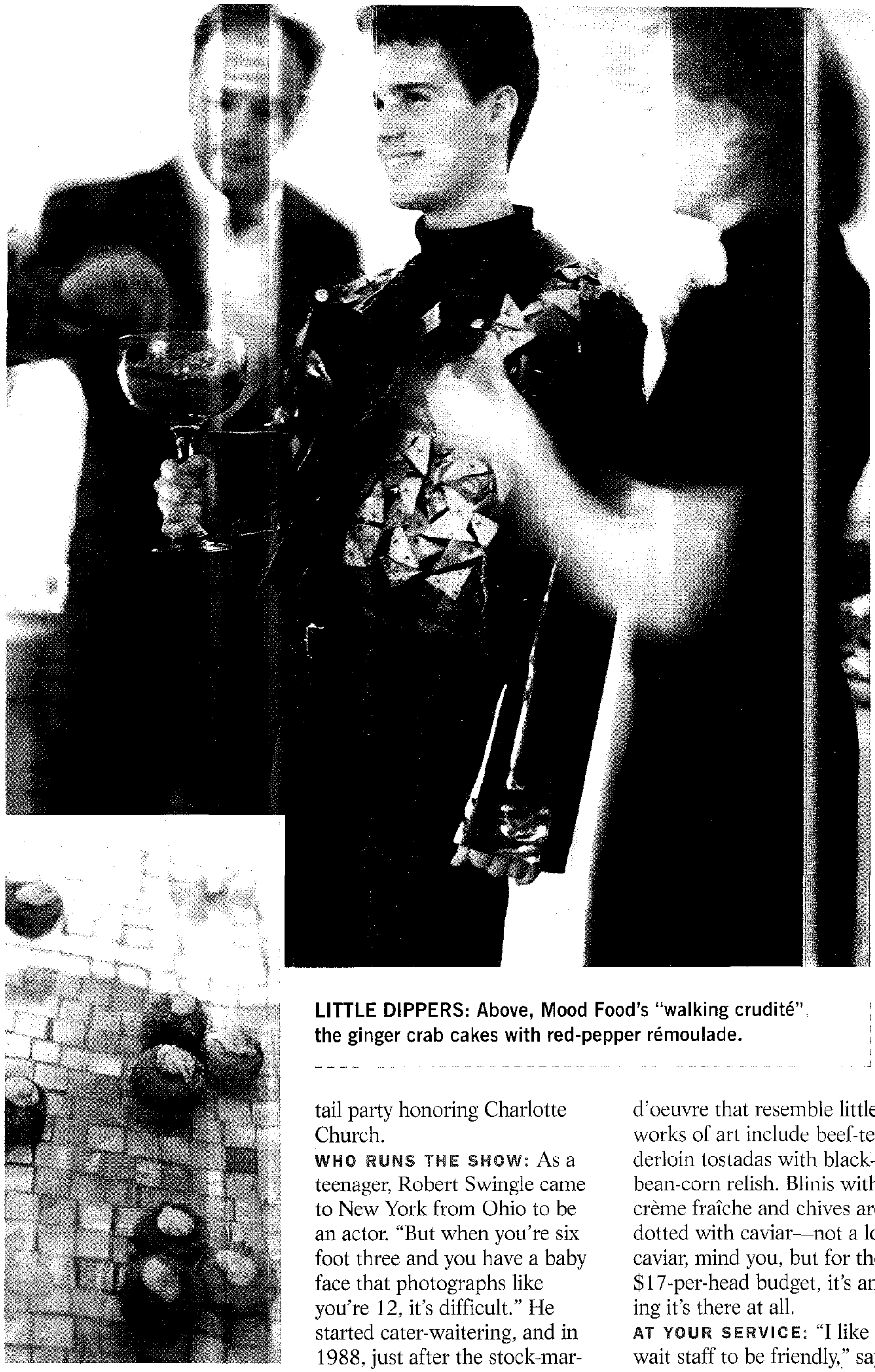
AFFAIRS TO REMEMBER: The party celebrating the reopening of the New York Public Library's Main Reading Room; an Asia Society luncheon celebrating the handover of Hong Kong. A buffet dinner for 1,500 to celebrate the fiftieth anniversary of the School of Visual Arts was a Mardi Gras extravaganza with stations serving food from Rio, New Orleans, and Venice.

WHO RUNS THE SHOW: After waitering her way through New York, Judy Hundley launched Gracious Thyme with her chef husband, Mark Cummings, in 1986. Cummings apprenticed at Le Cygne and was a chef at Le Bernardin. He has a strong classical French background, "which is why our food doesn't stray too much," Hundley says. An older group of customers, "55 and up, has been with Glorious since the beginning of the canapé," says Hundley. It's the younger group that calls her: "They're not their mothers," she says. But they do live on Park Avenue, and entertain in an elegant way.

TRAY CHIC: "We do not over-manipulate food," says Hundley. "None of our hors d'oeuvre are two and a half inches high with 42 components." More modest canapés include asparagus-and-Pecorino toast and feta-onion tartlets. Dinner could be rack of lamb with a Dijon-herb crust and butternut-squash purée alongside a two-potato gratin, with an individual pear or apple crisp served with homemade cinnamon ice cream for dessert.

AT YOUR SERVICE: An older, more experienced wait staff (average age between 30 and 50).

"There's **no reason** you can't cook a lamb chop as well as Chanterelle cooks it," says Manna's Dan Lenchner, the **glatt-kosher** caterer.



LITTLE DIPPERS: Above, Mood Food's "walking crudité" the ginger crab cakes with red-pepper rémoulade.

THE TAB: Cocktails from $25 to $40 per person; three-course dinner from $115 to $155. Minimum food cost, $1,800; events from 10 to 1,500 persons.

Robert Swingle Distinctive Catering

(353-8848 or 203-629-2939)

AFFAIRS TO REMEMBER: All Christie's in-house parties for the past six years; a Sony cocktail party honoring Charlotte Church.

WHO RUNS THE SHOW: As a teenager, Robert Swingle came to New York from Ohio to be an actor. "But when you're six foot three and you have a baby face that photographs like you're 12, it's difficult." He started cater-waitering, and in 1988, just after the stock-market crash, hooked up with a chef and launched his own catering company. Backed by four full-time CIA- and FCI-graduate chefs, Swingle has created a loyal following with the Christie's and Greenwich crowd, who think he offers great value for the money and like dealing with him directly.

TRAY CHIC: Swingle's food is upscale-hearty and is served in conventional silver trays or picturesque handmade baskets made of grape vines. Hors d'oeuvre that resemble little works of art include beef-tenderloin tostadas with black-bean-corn relish. Blinis with crème fraîche and chives are dotted with caviar—not a lot of caviar, mind you, but for the $17-per-head budget, it's amazing it's there at all.

AT YOUR SERVICE: "I like my wait staff to be friendly," says Swingle, "but not overly familiar, because no guest wants to chat with the wait staff." Not usually, anyway. One woman who was throwing a bachelorette party for her friend wanted all the waiters to wear just G-strings. "I think you ought to call an escort service," he advised her. Celebrated coat-check alumna: Debra Messing, who plays Grace in *Will & Grace* on NBC.

THE DISH: Swingle's waiters had just arrived when the hostess, a rich heiress, said, "I just want you to know my parties are very interesting and very wild, but I just want you to relax." For dessert, she passed shallow bowls of cocaine around the table of 40 guests. "She gave each guest a little snuff box with a little spoon so they could take the leftovers home," says Swingle.

THE TAB: Cocktails from $17 per person; three-course dinners from $45 to $65. Minimum food cost, $500; dinner parties from 8 to 1,000 persons; cocktails up to 7,500.

Rex Duval Catering

(795-5215)

AFFAIRS TO REMEMBER: Roone Arledge's lunch for Hillary Clinton in ABC's dining room; Tommy Hilfiger's Christmas party at Roseland.

WHO RUNS THE SHOW: Rex Duval admits he's one of the most expensive caterers in the city. His father was the original actor to play Colombian Coffee's man with a mule, Juan Valdez; his mother danced with Martha Graham. Duval says he learned about fine French service, wines, and food from his party-hearty parents. "If you tell Rex you want a Japanese man who yodels, he'll scour the earth for him," says a booker at Bloom Ballroom, a space he works quite a bit. "When somebody comes to me and wants wild game or something exquisite that nobody else has tasted anywhere, I send them to Rex."

TRAY CHIC: Duval has recently joined forces with Philippe Feret, formerly the executive chef at Windows on the World. Main courses include steamed lobster with warm-leek salad and lemon-and-Beluga-caviar dressing as well as new dishes featuring buffalo and ostrich.

THE DISH: For a few months in the eighties, Duval played a roulette dealer–kidnapper on the soap opera *As the World Turns.*

THE TAB: Cocktails from $30 per person; buffet dinners from $60; three-course dinners from $80. Minimum food cost $1,500; dinner parties for 12 to 2,500 persons; cocktails to 3,000.

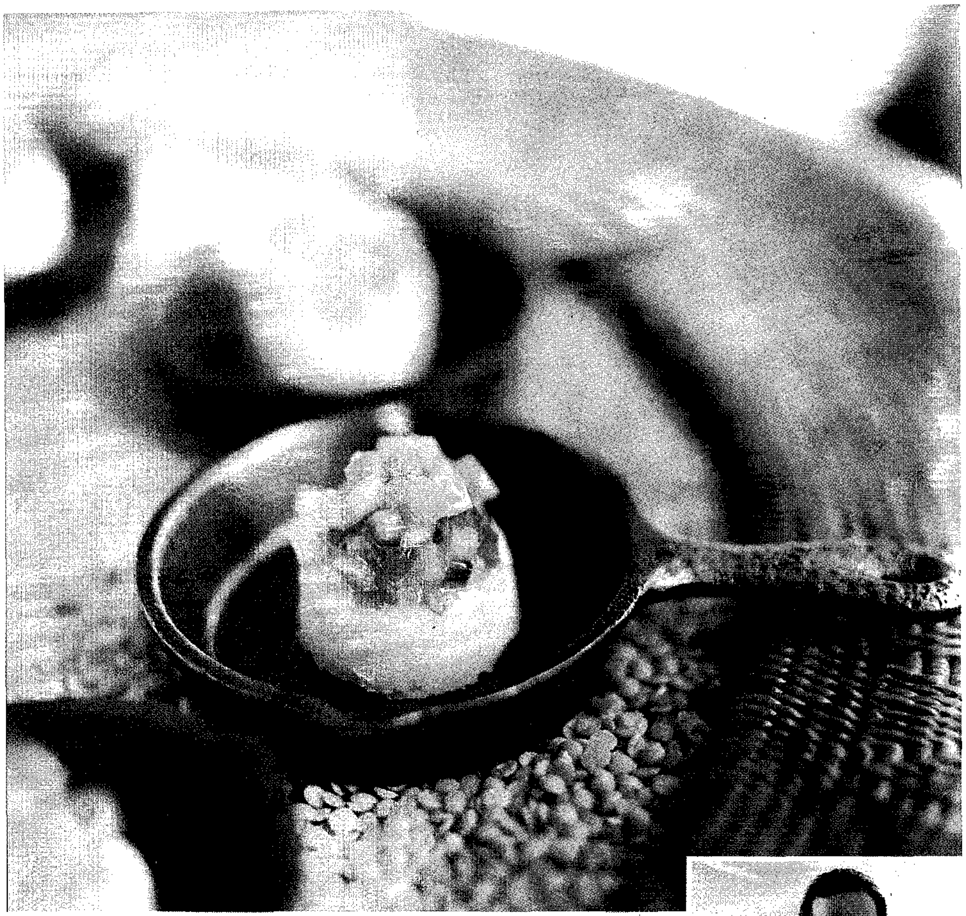
around the world

Suvir Saran

(807-9190)

AFFAIR TO REMEMBER: When the Music Festival of India celebrated India's fiftieth year of independence at Carnegie Hall, Saran reproduced Indian percussion instruments out of lentils and floated them in bowls of vegetable soup. A palate-cleanser was a tropical-juice concoction from a recipe written in Arabic that he noticed in a miniature painting from the seventeenth century.
WHO RUNS THE SHOW: Saran was born in New Delhi and studied graphic design in Bombay. He worked as a store manager at the Metropolitan Museum, and then was briefly a buyer for Bergdorf Goodman's home furnishings. All the while, he was hosting lots of parties at his West Village apartment. When he was growing up, Savan's family had a chef who'd come with his grandmother's dowry. "I used to keep a diary since I was 7 years old on how he cooked," Savan says. He's been catering for three years now.
TRAY CHIC: "People have not had the right exposure to Indian food," says Savan. "Taxi drivers started most of the restaurants here." The dessert at Savan's Carnegie Hall dinner was orange-and-mango soufflés stuffed inside hollowed-out oranges. At one event at Second Avenue's Foundry Theater, the centerpieces were heaps of rice. On top of each mound was a depression filled with a different spice. "There were no table numbers," Saran recalls. "People had to ask each other which spice was, say, lavender to find their tables."

Saran likes to substitute yogurt for butter in a lot of his cooking. He also totes a mini tandoor oven around with him to jobs.



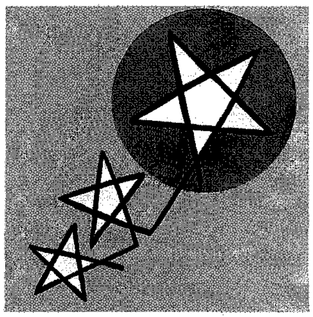
UP FOR GRABS: Above, Dan Barber's polenta and pepper-salad-confit hors d'oeuvre; right, Barber takes a break.

AT YOUR SERVICE: Waiters wearing paisley shawls.
THE DISH: Betsy von Furstenberg hosted a fund-raising dinner at her home for 30 people. "She's proud of her own Indian cooking," Saran says, noting that after her guests sampled his chicken breast with apricot-and-plum sauce, Von Furstenberg joked, "You've ruined it for me. I can't have these people over again and cook Indian food."
THE TAB: Cocktails from $40 per person (including tandoori hors d'oeuvre); three-course dinners from $75. Minimum food cost, $600; dinner parties for 4 to 350 persons; cocktails to 500.

Saffron 59

(253-1343)

AFFAIR TO REMEMBER: The cocktail fund-raiser for Ruth Messinger attended by Hillary Clinton at Walter Kaye's East Side home, where dogs tasted the food to ensure it wasn't poisonous.
WHO RUNS THE SHOW: Saffron 59's Burma-born owner, Irene Khin Wong, dropped out of investment banking eleven years ago to open the restaurant Road to Mandalay on Broome Street. From 1992 to 1996, she did restaurant-consulting work all over Southeast Asia, and today, she teaches at the French Culinary Institute. Considered the city's leading Asian caterer, Wong offers cuisine that's mainly Thai and Vietnamese.
TRAY CHIC: Vegetable purses steamed in banana leaves are Wong's signature hors d'oeuvre. Grilled dancing tiger prawns with lemongrass and coconut come out of the kitchen on Asian lacquered trays papered with fresh banana leaves. For centerpieces, Wong likes to float lilies and orchids inside her collection of antique hammered-silver offering bowls. Wong also does box lunches of roasted lemongrass chicken for photographers like Annie Leibovitz.
AT YOUR SERVICE: An ethnically mixed crew of waiters and waitresses in Mao jackets or bright sarongs.
THE DISH: Wong's devotion to the authentic is such that a few years ago, she lived for a week with a tribe in Borneo's rain forest. It's there that she learned how to cook without utensils and use roots like yuca and ginger. "I did what they did and ate what they ate," says Wong, who's lucky her ex-cannibal hut-mates changed their diet years ago.
THE TAB: Cocktails from $25 to $55 per person; dinner from $35 to $100. Minimum food cost, $375; dinner parties for 8 to 1,000 persons; cocktails to 1,000.



Rising Stars

Callahan Catering

(327-1144)

AFFAIR TO REMEMBER: For Pia Getty and Gay-Gay Gerry's Tarzan-and-Jane party in Southampton, Callahan pitched a series of theme tents furnished with Afro-artifacts and antiques. There were pu-pu platters laden with shrimp kebabs and banana leaves filled with shrimp, chilies, pineapple, and salsa. "A tent," says Peter Callahan, "is an open invitation to paint a party."

WHO RUNS THE SHOW: Callahan started out on Wall Street "on the rock-and-roll side, as a commodities trader," he says. "But I wanted to do something more fun." He began catering in Philadelphia twelve years ago, expanding to New York in 1997. Callahan is handsome and very, very charming—which goes a long way in this business. Party planner Polly Onet once had a client who was the bride from hell—she'd demanded twenty tastings and still hadn't picked a caterer. "Peter bowled her over, he's so personable," says Onet. "He got both of us through the $1.5 million ordeal."

TRAY CHIC: Callahan is known for his skinny "cigarette hors d'oeuvre," passed around in silver cigarette boxes: Nori is used to bind chicken, scallions, wasabi, and pickled ginger for the Japanesey roll-up. He uses vinaigrettes instead of herbs in his canapés to save guests the embarrassment of flecked teeth.

THE TAB: Cocktails from $25 per person; three-course dinners from $65. Minimum food cost, $2,000; dinner parties for 20 to 2,000 persons; cocktails up to 4,000.

Sonnier & Castle

(957-6481)

AFFAIR TO REMEMBER: The "British Invasion" party for 2,500 at Saks Fifth Avenue was a benefit for the rain forest and ovarian-cancer research. S & C suggested that bartenders who worked at London's trendy Met Bar be flown in. They also rolled out Anglo-colonial specialties: Scottish smoked salmon, chicken vindaloo, roast beef with Yorkshire pudding, and West Indian snapper on fried plantains.

WHO RUNS THE SHOW: David Castle started with Glorious Food in 1982 as a party chef and met Russ Sonnier in GF's kitchens. Sonnier went to work aboard financier Henry Kravis's private jet. When Kravis was looking for a home chef, Sonnier recommended Castle—who'd been catering in San Diego—and the two were reunited. They left Kravis in 1997 to launch the business.

TRAY CHIC: Sonnier and Castle develop the menus, and Cajun food is a specialty—crawfish étouffée served over Louisiana popcorn rice—since the current chef, Georgianna Kavanaugh, is from New Orleans.

THE DISH: The British Invasion party was a cinch, Sonnier says, since he'd been to London more than 100 times with Kravis.

THE TAB: Cocktails from $15 a head; three-course dinners from $45. Minimum food cost, $600. Dinner parties for 10 to 1,000 persons; cocktails to 2,500.

Dan Barber Catering

(888-9756)

AFFAIRS TO REMEMBER: New York Public Library fund-raiser at Joan Hamburg's house; Group for the South Fork party to honor Peter Jennings. The launch party for the GM Sintra at the Chesterwood estate in the Berkshires required twenty hors d'oeuvre and a five-course dinner for 300.

WHO RUNS THE SHOW: Dan Barber apprenticed under French chef Michel Rostang and worked at Bouley as a line cook. He's picky, turning down 50 to 60 percent of those who call.

TRAY CHIC: There are shot glasses of gazpacho in the summer; demitasse cups of warm soup in the winter. Individual hors d'oeuvre are circulated in silver-dollar-size iron pans. And Barber isn't afraid of the words *organic* or *kosher.* These days, he's big on doing ten hors d'oeuvre and a "passed buffet"—when waiters hand out bread plates containing several bites of something nice.

THE DISH: Don't even *try* to wring a chafing-dish buffet out of Barber, says one party planner.

THE TAB: Cocktails from $28 per person; four-course tasting dinner menu from $85. Minimum food cost, $1,500; dinner parties for 15 to 350 persons; cocktails up to 500.

Serena Bass Inc.

(727-2257)

AFFAIRS TO REMEMBER: Brooke Hayward's joint birthday party for her husband, bandleader Peter Duchin, and art critic Robert Hughes; photo shoots for Steven Meisel and Richard Avedon; J. Crew Christmas party for 500 at Milk Studios; Sarah Jessica Parker's wedding to Matthew Broderick.

WHO RUNS THE SHOW: Bass started out on West 12th Street, then moved her operation to Westchester. She knew fashion people like Grace Coddington and Liz Tilberis from England, and they hooked her up with fashion photographers. As demand increased—and after her divorce—Bass moved her kitchen back to Manhattan. "She's like a mother hen," says publicist Nadine Johnson. "She makes food fun."

TRAY CHIC: Bass aims for a simple presentation, with food that is familiar "but up a notch": A root-vegetable pancake comes with tsatsiki; banana-bourbon-cream pie is drizzled with chocolate.

AT YOUR SERVICE: Waiters in floppy, Dickensian bow ties. "Waiters in tuxes sometimes look like they're being choked around the neck," Bass explains.

THE DISH: Bass is known for perfectionism. When she went to Los Angeles to cook Christmas dinner for her niece—Minnie Driver—she took a ham with her. "It was from Pino on Sullivan Street, but American Airlines lost the suitcase," she says, ruefully. When she finally got it back, the ham was gone.

THE TAB: Cocktails from $25 to $40 per person; three-course dinners from $75 to $150. Minimum food cost, $1,500; dinner parties for 16 to 300 persons; cocktails up to 700.

Marco Polo

(579-0272)

AFFAIRS TO REMEMBER: Cocktail parties at the Warner Bros. Studio Store; the Asia Society's annual "Asia on My Mind" party.

WHO RUNS THE SHOW: Young, talented husband-and-wife team Marco A. Moreira and Jo-Ann Makovitzky have worked as chefs in many top kitchens in Manhattan (Bouley, La Caravelle, Quilted Giraffe, and the Mark). Everything except bread is homemade—right down to the lady-apple petits fours and Armagnac-raisin ice cream. Sterno-buffets are verboten.

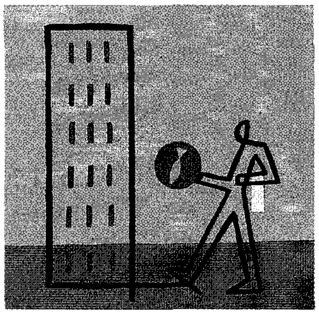
TRAY CHIC: The sit-down-dinner cheese course is Marco Polo's trademark: A Seckel pear is hollowed out, roasted with maple syrup, and filled with frisée salad and Cabrales. Dinners pairing wines in a client's cellar with food are a specialty.

THE DISH: On two weeks' notice, a banker client who'd moved to London and sold his

"I've seen everyone from **Barbara Walters** to Matt Nye disappear into the kitchen to get **Floris's** card," says one party planner.

New York home was compelled to find a kosher locale for a Passover dinner here. "There's nowhere in New York that would fit that criterion," says Makovitsky, who ended up renting Frank Sinatra's funky seventies suite at the Waldorf Astoria and koshering the kitchen herself.
THE TAB: Cocktails from $24 per person; four-course dinners from $75. Minimum food cost, $800; dinner parties from 8 to 150, cocktails up to 400.

The Little Guys



Special Attention—Ellen S. Gelb

(477-4805)

AFFAIRS TO REMEMBER: Parties for *Elle Decor, Country Living,* and *House Beautiful.* Brunschwig & Fils, the fabric house, has been a client since the beginning and usually throws theme parties—this year, the company's doing Mexican fabrics, so Gelb is carting in a mariachi band and south-of-the border hors d'oeuvre.
WHO RUNS THE SHOW: In the seventies, Gelb studied classic French cooking at New York City Community College. She catered for friends occasionally while she reared her kids, then went full-time toward the end of the eighties.
TRAY CHIC: Skewered chicken wontons on a bed of wheatgrass; on a black tray, squid-ink pasta riding a black sesame crisp with rare tuna and a piece of pickled ginger on top makes for graceful black-on-black minimalism. Also: passed buffets like Dan Barber's.
THE DISH: Gelb just started an hors d'oeuvre delivery service—Vietnamese summer rolls are one best-seller.
THE TAB: Cocktails $25 per person; three-course dinners $75 to $100. Minimum food cost, $1,000; dinner parties from 10 to 450 persons; cocktails up to 1,000.

Manna Catering

(966-3449)

AFFAIRS TO REMEMBER: Steven Spielberg's wedding to Kate Capshaw at his house in East Hampton took place two weeks after Liz Taylor and Larry Fortensky's helicopter-blitzkrieged nuptials. Security was extreme; the couple met at a screening of *Doctor Zhivago,* so the wedding was code-named the Zhivago Project.
WHO RUNS THE SHOW: Tel Aviv–born chef-owner Dan Lenchner came to America after the Six-Day War in 1967. Why catering? "I was a bachelor until I was 36," says Lenchner. "I got tired of eating meat loaf."
TRAY CHIC: "A lamb chop is a lamb chop, and there's no reason you can't cook it as well as Chanterelle cooks it," says Lenchner, who calls himself "the glatt-kosher caterer who won't cook kugel." Manna does baked boreka filled with potatoes and white-truffle oil; Chilean sea bass with flavored kataifi; and a warm chocolate tart with crème anglaise and fresh berries. Pacific Rim and Latin cooking are surprising specialties. Monochromatic trays and few blossoms suit Lenchner fine. "The yiddish word *ongepotchket* means 'tricked up,' " Lenchner says, laughing. "Here, there's no *ongepotchket.*"
THE TAB: Cocktails from $25 per person; three-course dinners from $70. Minimum food cost, $1,000; dinner parties for 10 to 800; cocktails up to 1,000.

Floris Productions

(760-0296)

AFFAIRS TO REMEMBER: Democratic fund-raisers at supermarket tycoon John Catsimatidis's apartment; Lancôme cocktail parties at Tomar Studios.
WHO RUNS THE SHOW: Athens-born Litsa Floris divides her time between the New York business, founded in 1990, and Floris Special Events in Thessaloniki; in her absence, her 23-year-old daughter Vivia Costalas operates the company. Floris has engraved its reputation with family recipes like moussaka, spinach pie, and revani, a semolina cake.
TRAY CHIC: Oysters in shot glasses are lined up in a row with a bottle of Absolut Peppar nearby as a chaser. For the opening of the Pierre Michel salon, Floris created exclamation-mark trays with caviar in a hollow where the point would be and blinis displayed on top. The traditional way to present Greek dolmades is on other grape leaves, says Vivia. "But it is, for us, very boring," she adds. Instead, Floris cuts grape leaves on the diagonal, skewers the dolmades, and lays them down on a checkerboard of lemon and lime slices. Floris will hire chefs to do any cuisine and is known for its collection of interesting props.
THE DISH: Says one party planner, "I've seen everyone from Barbara Walters to Matt Nye disappear into the kitchen at a party to get Floris's card."
THE TAB: Cocktails from $28 per person; buffets from $38; three-course dinners from $45. Minimum food cost, $1,000; dinner parties from 2 to 500 persons; cocktails up to 1,000.

The Raging Skillet

(463-0872)

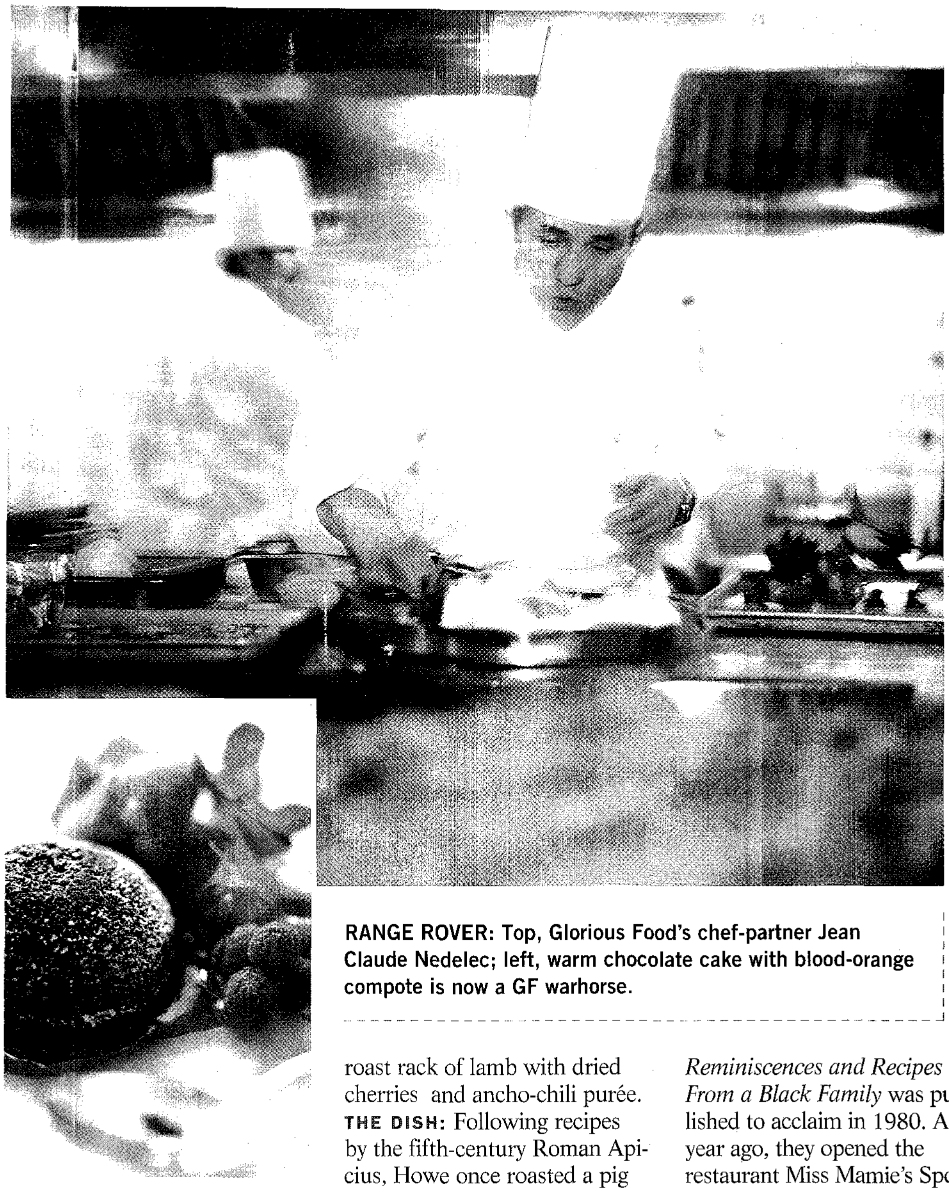
AFFAIR TO REMEMBER: At socialite Rena Sindi's 30th birthday, waiters dressed as pirates and threw satchels of chocolate doubloons at the crowd; food was served in big wooden bowls.
WHO RUNS THE SHOW: Chef Rossi (she had her name legally changed to just Rossi) grew up on Hungarian-Yiddish cooking but says she was dying "to try some of these fun things I heard about." When people request an old-world Hanukkah meal, she tells them, "Boy, did you come to the right place. But can't I just do a little Asian fusion?" She started catering twelve years ago; in the eighties, the company was known as Parties by Rossi. Why the second name change? "Body by Jake, Parties by Rossi—it seemed very eighties," she says, adding that business tripled.
TRAY CHIC: Seared pieces of sesame tuna on round wonton crisps are arranged on an antique chessboard. Grilled shrimp come out of the kitchen on a brass hand holding a mirror Rossi found at a flea market. Her Senegalese chef de cuisine whips up French-African food like akra, a fluffy fritter made of black-eyed peas, and fish croquettes. But he's equally adept at Moroccan and Indian.
AT YOUR SERVICE: "Our bartenders are big, gorgeous Irish guys," Rossi says. "We call them the Kennedys. They run local bars in their neighborhood, know how to make cocktails, know how to tell jokes," she says.
THE DISH: To honor the Obie-winning play *The Vagina Monologues,* Rossi made food in female shapes. "We tried to be very elegant about it," says Rossi, who sliced up pears, persimmons, and papayas.
THE TAB: Cocktails from $15 to $40 per person; three-course dinners from $40 to $80. Minimum food cost, $2,500 (Rossi says she'd rather have too much than too little. "There are always doggie bags with Rossi," says one booker). Dinner parties for 50 to 1,000; cocktails up to 1,000.

Barraud Caterers

(925-1334)

AFFAIRS TO REMEMBER: Calvin Klein Corp. lunches; afternoon tea for Paul LeClerc, president of the New York Pub-

Feast & Fêtes dispatches a special team to handle **precious china**; one client uses a **set made for Napoleon's** wife Josephine.



RANGE ROVER: Top, Glorious Food's chef-partner Jean Claude Nedelec; left, warm chocolate cake with blood-orange compote is now a GF warhorse.

lic Library. For a client with a small apartment, chef-owner Rosemary Howe developed the cocktail brunch: "Tiddly-widdly-size food" like ancho-French-toast squares and scrambled-egg tartlets come around on trays for a stand-up meal.
WHO RUNS THE SHOW: Rosemary Howe, who was born in Darjeeling (where her father was stationed in the British Army), was once a drama teacher; catering, she says, "is like putting on a performance with a different cast every night." Howe claims she's never cooked the same menu twice.
TRAY CHIC: Almond blinis with lavender mascarpone and sandwiches cut into ovals and hexagons are served at Howe's English teas. Hors d'oeuvre include inch-long smoked-lamb enchiladas; an entrée might be roast rack of lamb with dried cherries and ancho-chili purée.
THE DISH: Following recipes by the fifth-century Roman Apicius, Howe once roasted a pig and made pigeon crêpes for an Ides of March banquet at the James Beard House.
THE TAB: Cocktails from $25 per person; three-course dinners from $50. Minimum food cost, $600; dinner parties from 2 to 250 persons, cocktails up to 800.

Spoonbread Catering

(865-0700)

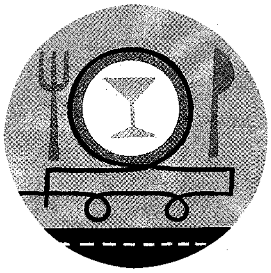
AFFAIRS TO REMEMBER: A baby shower and family reunions for Whitney Houston; Bill Cosby's wrap party for his television show, as well as parties in his home; Mike Tyson's New Year's Eve cocktail party for 250; a centennial party for Duke Ellington at Jazz at Lincoln Center for 500.
WHO RUNS THE SHOW: Former Wilhelmina model Norma Jean Darden and her sister fell into catering after their book *Spoonbread and Strawberry Wine: Reminiscences and Recipes From a Black Family* was published to acclaim in 1980. A year ago, they opened the restaurant Miss Mamie's Spoonbread Too on West 110th Street.
TRAY CHIC: A typical main course is pecan chicken with white-peach sauce. Southern fare predominates, but there's also African fish stew, Caribbean food like coconut chicken, and Continental. Soul food can be healthy: Darden will substitute smoked turkey for bacon in the collard greens.
AT YOUR SERVICE: Kinte-cloth bow ties upon request.
THE TAB: Cocktails from $16 per person; three-course dinners from $30 to $75. Minimum food cost, $500; dinners from 4 to 1,500, cocktails to 5,000.

Ishbel MacIntosh Catering

(591-1083)

AFFAIRS TO REMEMBER: Cocktail and dinner parties for Isaac Mizrahi; cocktails at So-Ho's Dillon Gallery; low-fat lunches for Nina Griscom's all-women lunchtime salons; a Thanksgiving brunch for a Texas oil tycoon on his Upper West Side wraparound balcony.
WHO RUNS THE SHOW: Ishbel MacIntosh spent her early childhood on a farm in South Africa, where her father was a missionary, and moved back to Scotland when she was 10. She catered fashion shoots for five years before apprenticing at San Domenico and Lespinasse; today, she hosts the show *Epicurious* on the Discovery Channel.
TRAY CHIC: For the oil mogul's Thanksgiving, MacIntosh baked pumpkin crème brûlée inside baby pumpkin squashes. MacIntosh embraces low fat, whipping up homemade gravlax with marinated vegetables and vegetable "sushi." Filet-mignon skewers leave the kitchen on bronzed trays strewn with small black shiny stones.
THE DISH: When she was a 17-year-old Elite model living in New York, MacIntosh struggled to keep her weight down. "I couldn't sleep at night because I was so hungry," she remembers. "I would read cookbooks and fantasize."
THE TAB: Cocktails from $30 per person; three-course dinners from $75 to $100. Minimum food cost, $400; dinners for 4 to 50 persons; cocktails to 150.

The Restaurants



Feast & Fêtes

(737-2224)

AFFAIR TO REMEMBER: In November, F & F flew 25 staff members down to Henryk de Kwiatkowski's Calumet Farm in Lexington, Kentucky—their equipment went ahead of them the day before. Four-star chef

Daniel Boulud took along $1,000-a-pound truffles for the amuses bouches.

WHO RUNS THE SHOW: Jean Christophe le Picart, co-founder of Tentation, started Feasts in 1993 with Daniel Boulud. All food is prepared by the 28 chefs at Restaurant Daniel.

TRAY CHIC: Daniel's "private-label, triple-zero" $900-per-pound caviar is served on mini buckwheat blinis. "It's like pearls from Polynesia," says Le Picart. Tins of caviar are placed inside bowls made entirely of ice with rose petals frozen inside. Restaurant Daniel entrées are served at F&F affairs: black sea bass wrapped in a potato shell on a bed of leek confit, for instance. Master sommelier Jean-Luc Le Du picks up stock for clients' parties at auction.

AT YOUR SERVICE: At a high-amperage affair, three teams of five waiters cover every ten guests to ensure everyone is served at exactly the same time. Le Picart promises an entire room will be served a plated dinner in seven to ten minutes. A special team accustomed to handling priceless china and glass can be dispatched to clients' houses—one customer likes to use a set once owned by Napoleon's wife Josephine.

THE DISH: Daniel Boulud likes to make a fifteen-to-twenty-minute appearance at the more high-profile events.

THE TAB: Cocktails from $20 per person; three-course dinners from $75. Minimum food cost, $800 ($1,000 during high season). Parties from 10 to 200 persons choosing from the entire Restaurant Daniel menu; dinners with a fixed menu up to 1,000 persons.

Restaurant Associates

(755-8300)

AFFAIR TO REMEMBER: For the party that opened the exhibit "Treasures From Mount Vernon: George Washington Revealed" at the New-York Historical Society, the menu was heavy on period fare like turkey and lingonberries on raisin-walnut bread and mini roast-beef sandwiches with horseradish cream. Topiaries were studded with American Beauty roses, and the cheese board was garnished with fresh cherries.

WHO RUNS THE SHOW: Out of the 10,000 catered events a year this company handles, 400 are weddings. On a single night in December, RA handled 40 events. Tim McLaughlin, supervising chef for catering, was with Glorious Foods and joined RA about three years ago. Theme parties are a cottage industry for RA, the company that launched celebrated themey restaurants in the sixties like the Forum of the Twelve Caesars and currently handles all food at the U.S. Open. Today, RA runs all the restaurants in the MetLife Building (Naples 45, Tropica, Cafe Centro, and Cucina). In Rockefeller Center, RA owns the American Festival Cafe, the SeaGrill, and Savories.

TRAY CHIC: RA has a four-person "quality and style department" that is charged with, among other things, making sure the trays are never the same at any two parties and tasks like finding vintage shakers for a martini bar. One entrée chef McLaughlin is fond of: fennel-onion-roasted salmon with lemon-scented couscous.

AT YOUR SERVICE: Four hundred "butlers" wearing tuxes and seven career captains.

THE TAB: Cocktails from $30 per person; three-course dinners from $65. Minimum food cost, $750; dinner parties for 2 to 3,500; cocktails up to 5,000.

Occasionally Bouley

(267-1722)

AFFAIRS TO REMEMBER: A Cartier-sponsored fund-raising luncheon for the Guggenheim at the museum for 200 guests. The first event Occasionally Bouley ever handled was a wedding reception for just six people (including the newly married couple, who were both foodies). Dinner featured a nine-course tasting menu like the one people used to get at Bouley, with delicacies like diver sea scallops with fresh truffles.

WHO RUNS THE SHOW: Occasionally Bouley opened ten months ago after clients started asking Bouley Bakery to cater parties. It is evolving with the help of Kevin Charbonneau, a Restaurant Associates alumnus who is heading up Bouley's catering division. The menu reflects the Bouley philosophy—working with the freshest seasonal ingredients. It will include

THE DELHI NEWS: Above, Suvir Saran's orange-and-mango frozen soufflé; right, Saran is fixated on nouvelle Indian.

many dishes from Bouley Bakery and the soon-to-open Austrian restaurant Danube. Desserts are by Pierre Hermé, the former pastry chef at Fauchon and Ladurée in Paris. Later in the year, a sushi chef from Tokyo and Chinese and Italian chefs will join the team.
TRAY CHIC: Classic boutiquey Bouley fare includes Atlantic salmon with wild mushrooms in a bell-pepper sauce, and roasted organic chicken with Brussels sprouts, hazelnuts, and fingerling-potato purée; fingerlings are heirloom potatoes Bouley gets from a farmer in the Hudson Valley.
THE DISH: The service has been a little slow—a tic all too reminiscent of Bouley's eponymous restaurant that closed in 1996. But the business is young.
THE TAB: Cocktails from $40 to $50 per person; three-course dinners from $150. Minimum food cost, $2,500; dinner parties for 6 to 300; cocktails to 500.

Astra

(644-9394)

AFFAIRS TO REMEMBER: A dinner benefiting the Christopher Reeve Foundation and a cookbook party celebrating Mike Milken's recipes for fighting cancer in Astra's exclusive D&D Building space; a luncheon benefit for AMFAR with Sharon Stone at the Whitney; many small private dinners for executives like Tom Quick of Quick & Reilly.
WHO RUNS THE SHOW: Astra is Aureole's special-events division, owned by its many-starred chef Charlie Palmer. Most parties take place in the spectacular D&D Building space, which has a wraparound terrace. Dan Shannon, onetime sous-chef at Aureole, is chef de cuisine.
TRAY CHIC: All items on the menu have, at one time or another, appeared on Aureole's menus. It's all very architectural and colorful, and the desserts are confected by Aureole's pastry chef, Michael Gabriel.
THE DISH: Vince McMahon, who owns the World Wrestling Federation, threw his mother-in-law's 50th-birthday party in Astra's space. "They were total gentlemen—it could have been a party for *GQ*," one managing partner recalls. The 300-pound musclemen danced till 3 A.M.
THE TAB: Cocktails from $40 per person; three-course dinners from $80. Minimum food cost, $1,200; dinner parties from 4 to 300, cocktails up to 1,000.

Campagna

(460-8716)

AFFAIRS TO REMEMBER: Late-night buffet for 3,000 at Sony's 1998 Grammy party; American Express Platinum card-member party at Fred's in Barneys.
WHO RUNS THE SHOW: Campagna's chef-owner, Mark Strausman, attends most events. As a cook at the Montreux Palace in Switzerland, Strausman learned early on how to do parties for 2,000. "The Swiss way to cater is like a machine, with an assembly line," he says. Because he also runs the restaurant Fred's at Barneys, he is the exclusive caterer there.
TRAY CHIC: Strausman likes to do authentic Italian: family-style platters, passed antipasto, grilled Tuscan Florentine steak. "Only a boy from Queens could do this," he says.
AT YOUR SERVICE: White "lab coat" jackets guarantee waiters won't be wearing nicer tuxes than guests.
THE DISH: At a wedding on Long Island, Strausman had to get 500 steak courses out in half an hour. "There was so much meat on the grill I scorched two trees whose leaves were hanging just above," he says. "There was no hair left on my arms."
THE TAB: Cocktails from $25 per person; three-course dinners from $55; buffet dinners from $65. Minimum food cost, $1,000. Dinner parties from 8 to 500 persons; cocktails and buffets up to 2,500.

Zarela

(644-6740)

AFFAIRS TO REMEMBER: Make-your-own-taco parties for Joan Didion and painter John Alexander; many buffets for Beth Rudin DeWoody. Zarela does a lot of work for Mary McFadden, who insists that the food work with place settings picked up in her travels.
WHO RUNS THE SHOW: Zarela Martinez started catering in New York eleven years ago; daughter Marissa Sánchez has headed up the catering operation for the past six. Martinez grew up on a big cattle ranch in Chihuahua, near the Texas border. "There wasn't much to do there except cook," she says.
TRAY CHIC: On-site tortilla-makers work the make-your-own-taco parties. Fillings include snapper hash and ranch-style shrimp. Nopalitos (marinated cactus pads) and appetizers from Oaxaca and Veracruz are also served, along with killer margaritas. Entrées that turn up at sit-down dinners include crêpe casserole with huitlacoche, a corn fungus.

Bright-colored serapes and woven multicolored fabrics gussy up the tables, and toppings are displayed in clay and wooden bowls. "It's meant to be a little bit kitsch," says Sánchez.
AT YOUR SERVICE: Waiters from the restaurant Zarela on Second Avenue wear Mexican sashes over a white shirt with bolo ties.
THE DISH: When Martinez moved to New York in 1983, Beth Rudin DeWoody took her under her wing. "The Rudin family had a party every two months the first year I was here so I could support my kids," says Martinez.
THE TAB: Cocktails from $25 per person; three-course dinners from $45; taco parties from $40. Minimum food cost, $800; dinner parties from 6 to 400 persons; cocktails up to 400.

Pino Luongo Tuscan Catering

(462-1001)

AFFAIRS TO REMEMBER: A seated AMFAR dinner for 850 at the World Financial Center; the gala dinner for the New York Film Festival at Lincoln Center. The premiere of the HBO movie *The Rat Pack* was a tented gig at Sapore di Mare, Luongo's restaurant in East Hampton. Luongo re-created a fifties supper club with zebra-striped tablecloths and hired a Sinatra look-alike to sing with a big band.
WHO RUNS THE SHOW: With seven restaurants around the city—Le Madri, Coco Pazzo, Coco Pazzo Teatro, Coco Opera, Coco Cafe, Tuscan Square, and Coco Marina—and East Hampton's Sapore di Mare, Luongo decided three and a half years ago that catering was in his future.
TRAY CHIC: Bundled herbs garnish trays laden with such hors d'oeuvre as seared beef carpaccio with cremini salad perched on crostini. Then it's on to arugula-and-fig salad, pesto-grilled veal chops, and fresh strawberries drizzled with aged balsamic vinegar for dessert. German catering chef Soerke Peters also flash-fries pasta with Parmesan and serves it on a cutting board as an entrée.
THE DISH: At the AMFAR event, Sharon Stone requested a medium-rare steak instead of the porcini-dusted capon breast everyone else was having. Luongo leaped into the kitchen and cooked it for her personally.
THE TAB: Cocktails from $25 per person; three-course dinners from $65. Minimum food cost, $1,500; dinners for 10 to 1,000 persons; cocktails and buffets up to 3,000.

Matthew Kenney Catering and Events

(753-9582)

AFFAIR TO REMEMBER: At a recent party hosted by LaSalle Partners for the new concourse

Brent Newsom had to explain to one bride having a beach club wedding that **lobsters and black tie** don't go together.

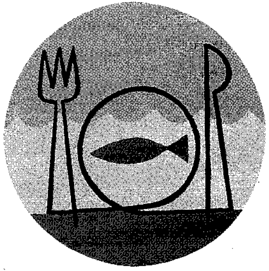
tenants in Grand Central, the theme was "parlor car," and Kenney invented a "Twentieth Century Wave" cocktail, with rum, lemon juice, and blue curaçao. Star-fruit garnishes mimicked stars in the ceiling, and the trays featured toy trains.
WHO RUNS THE SHOW: Matthew Kenney remembers catching his own lobsters and making his own honey when he was a child in Maine—activities that prefigured an obsession with all things Mediterranean. Kenney started catering in 1996; he recently hired Olivier Cheng, formerly Creative Edge's sales director, to oversee off-premise catering and parties at his five restaurants: Matthew's, Monzù, Mezze, Cafe M at the Stanhope hotel, and the soon-to-open Métrazur. Food at restaurant-sited events is usually cooked by the resident chef.
TRAY CHIC: Kenney likes to grill Moroccan-spiced shrimp on sugar-cane skewers and serve them with pomegranate seeds on a lemon-leaf-draped bamboo tray. Expect room-temperature Med Rim foods with dipping sauces.
THE TAB: Cocktails from $25 to $40 per person; three-course dinners from $65. Minimum food cost, $750; dinners from 10 to 2,000 persons; cocktails to 3,000.

Match Catering & Event Styles

(673-7705)

AFFAIRS TO REMEMBER: For the 125th anniversary of Levi's, Match took over Coney Island's Astroland. People downed margaritas spiked with curaçao in Levi-labeled glasses and ate petits fours and cookies emblazoned with the Levi's logo.
WHO RUNS THE SHOW: Joan Steinberg is president of Match's catering division, now three and a half years old. She was an event planner at Bloomingdale's in the seventies. Chef Kim McGuire has worked at Great Performances and Robbins Wolfe.
TRAY CHIC: Waiters carry the "matchbox tray," which looks like an overgrown version of a tinderbox: Hors d'oeuvre are arrayed inside the drawer. Customized petits fours are part of Match's shtick, but they can also do the fancy stuff: beef filet stuffed with roasted garlic escarole, and pine nuts, for example.
THE DISH: Match can be exceedingly accommodating. For the Harriman State Park wedding of Nancy Arnold, an art director at *Vogue* who met her husband at summer camp there, Match camped up the menu—so to speak—with s'mores and a six-tiered wedding "cake" fabricated out of cupcakes.
THE TAB: Cocktails from $20 per person; three-course dinners from $65. Minimum food cost, $2,000; dinners from 6 up to 1,000; cocktails up to 2,500.

Hot in the Hamptons



Art of Eating

(516-267-2411)

AFFAIRS TO REMEMBER: Barry Sonnenfeld and Billy Joel's Christmas get-togethers; Roy Scheider's family parties. For Martha Stewart's annual summer "crab pick," Art of Eating sets up long tables on the beach and covers them with newspapers. Children's sand pails are filled with mallets, and crabs are steamed with Maryland crab spice. "People throw them on the table and go to town," says Cheryl Stair, Art of Eating's owner.
WHO RUNS THE SHOW: Husband-and-wife team John Kowalenko and Cheryl Stair started catering in 1988, right before Stair left East Hampton's Laundry restaurant.
TRAY CHIC: Artichoke-risotto cakes with smoked salmon and caviar are whisked around in baskets or on platters decorated with local flowers, herbs, or props like fake birds' nests. For a sit-down dinner, Stair might offer littleneck-clam seviche followed by grilled whole salmon stuffed with saffron, onion, and pine nuts.
THE DISH: In the British Virgin Islands, Stair asked a woman how she made her johnnycakes. "I'm in a shack that looks like it has no electricity," says Stair, "and this woman whips out a Cuisinart and says, 'I start by putting everything in here!' "
THE TAB: Cocktails from $17.50 to $30 per person; three-course dinners from $50 to $75. Minimum food cost, $1,000; dinners from 8 to 1,000 persons; cocktails up to 1,500.

NO SMOKING: Peter Callahan's chicken-filled nori and grape-leaf roll-ups stuffed with feta, olives, and rice.

Brent Newsom Caterer

(516-537-3325)

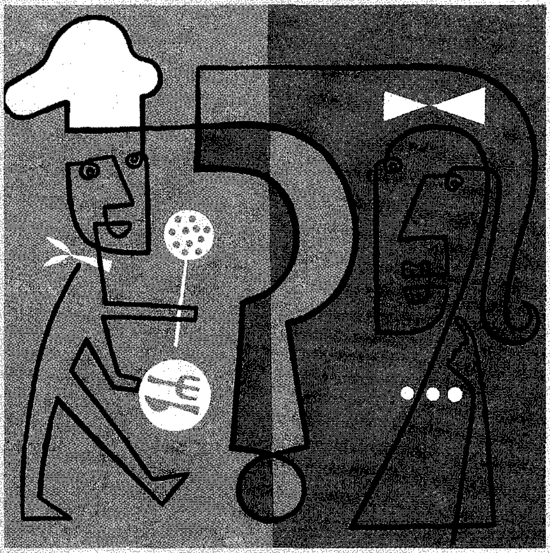
AFFAIR TO REMEMBER: The Liz Tilberis and Donna Karan ovarian-cancer benefit was an all-day picnic and carnival for kids followed by a casual barbecue in the evening. "People like seeing chefs working across the lawn at a grill—it makes them reasonably sure the food is fresh," says owner Brent Newsom.
WHO RUNS THE SHOW: Newsom opened East Hampton's Swamp disco and Annex restaurant; he sold both in 1995 so he could cater full-time. Today Newsom is the food-and-beverage manager of Bridgehampton Tennis and Surf Club, and that is the kitchen he uses. "I don't get into the Robert Isabell end of the business, telling people how tall the cattails should be," says Newsom.
TRAY CHIC: Newsom describes his food as "a lot of Pacific Rim–type stuff without getting too cute." Trays are crammed with crab cakes and mini BLTs (a baby plum tomato stuffed with chopped lettuce, crumbled bacon, and spiced mayonnaise). Canapés shouldn't be gooey but "poppable in the mouthable," says Newsom, who sends dim sum out on a chive bed with an orchid riding shotgun.
THE DISH: There was the bride who wanted a black-tie beach-club wedding with a lobster dinner. "I had to explain to her that lobster and black tie don't go together—a lobster is something you wrestle with."
THE TAB: Cocktails from $25 per person; three-course dinners from $55. Minimum food cost $500; dinner parties from 10 to 400 persons, cocktails up to 500.

Business Before Pleasure

All prices quoted within the piece are for food alone—they do not include additional fees for liquor, waiters, chefs, kitchen staff, furniture/tableware/space rentals, or setups (unpacking rented furniture and laying out the tables). To get a rough idea of the total cost per head, triple or quadruple the cost of the food.

The number of wait staff required varies from caterer to caterer: For a top-tier event, caterers will allocate two waiters to every table of ten, but the average is a waiter and a half per table—with one waiter keeping an eye on beverages for two tables.

HIRING THE STAFF: Waiters generally cost between $20 and $25 per hour with a five-hour minimum. Captains (one for every 150 guests) generally cost $25 to $35 per hour (five-hour minimum). On-site chefs usually cost $30 to $35 per hour (five-hour minimum). Smaller caterers might bill at a higher rate, but that's because they have to pay their staff more, since they can't guarantee them the sort of regular work the large caterers can.



Some caterers add up to 30 percent to the total cost of the staff bill to cover administrative expenses. Tipping especially helpful members of the staff is optional.

LIQUOR: If the caterer is supplying the liquor, the cost will range from $15 to $20 per person for cocktails (based upon brand selection); add another $20 per person if dinner is also on the slate. Expect the liquor to cost half as much if you're doing the purchasing. The only caterers with liquor licenses are those who run an on-premise catering space or a restaurant. To do an off-premise party, they apply for a temporary license that allows them to accept payment for the liquor they will be serving at that event only. Most caterers don't have a liquor license: They'll direct their clients to a retail store with a thumbnail sketch of what to order, and payment for the liquor is made directly to the store. The caterer is then permitted to serve the liquor at the event.

RENTALS: A three-course dinner will cost from $25 per head for run-of-the-mill tableware, tables, and chairs up to $75 per head for handblown glass, linen napkins, damask tablecloths, and gilded chairs with cushions. Rentals (which are customarily arranged through your caterer) can eat a big slice of your money: Unbagging and bagging each chair can cost $3 a chair; it's far cheaper to get your waiters to do this as part of the setup. There is always a surcharge for after-hours pickup and delivery of rented furnishings—up to $150.

PAYING UP: Approximately half of these companies require a 50 percent deposit when the contract is signed (with the balance to be paid before the event starts). Others require a 75 percent deposit when the contract is signed (with the balance expected in 30 days, always prior to the event). Charges you may have to foot after the event include overtime and fees for any additional guests who turned up. (Caterers have ways of figuring this out—surveying the coat racks, for one.)

Cancellation penalties vary wildly. Some caterers will refund all the money if the cancellation is made well ahead. Caterers generally try to be fair and accommodating; they recognize that cancellations are usually caused by circumstances that can't be helped, and they are looking for repeat business.

Ask any caterer you're considering for sample menus and recommendation letters. Check out some of the references. Then meet with the caterer—preferably in the offices or kitchen—to get an idea of how organized and clean the operation is. Always ask for a tasting, although some caterers do not offer a tasting or will charge for one. Once you have booked a caterer, you can request that gratis tastings be included in your contract.

Menu and service details may be changed by mutual consent up to seven days before the function. You always have to pay for the pre-agreed-upon number of guests, even if half of them don't show up. Also, be sure to let the caterer know if extra meals are required for the band, chauffeurs, or photographers—this should not cost more than $25 to $35 per person.

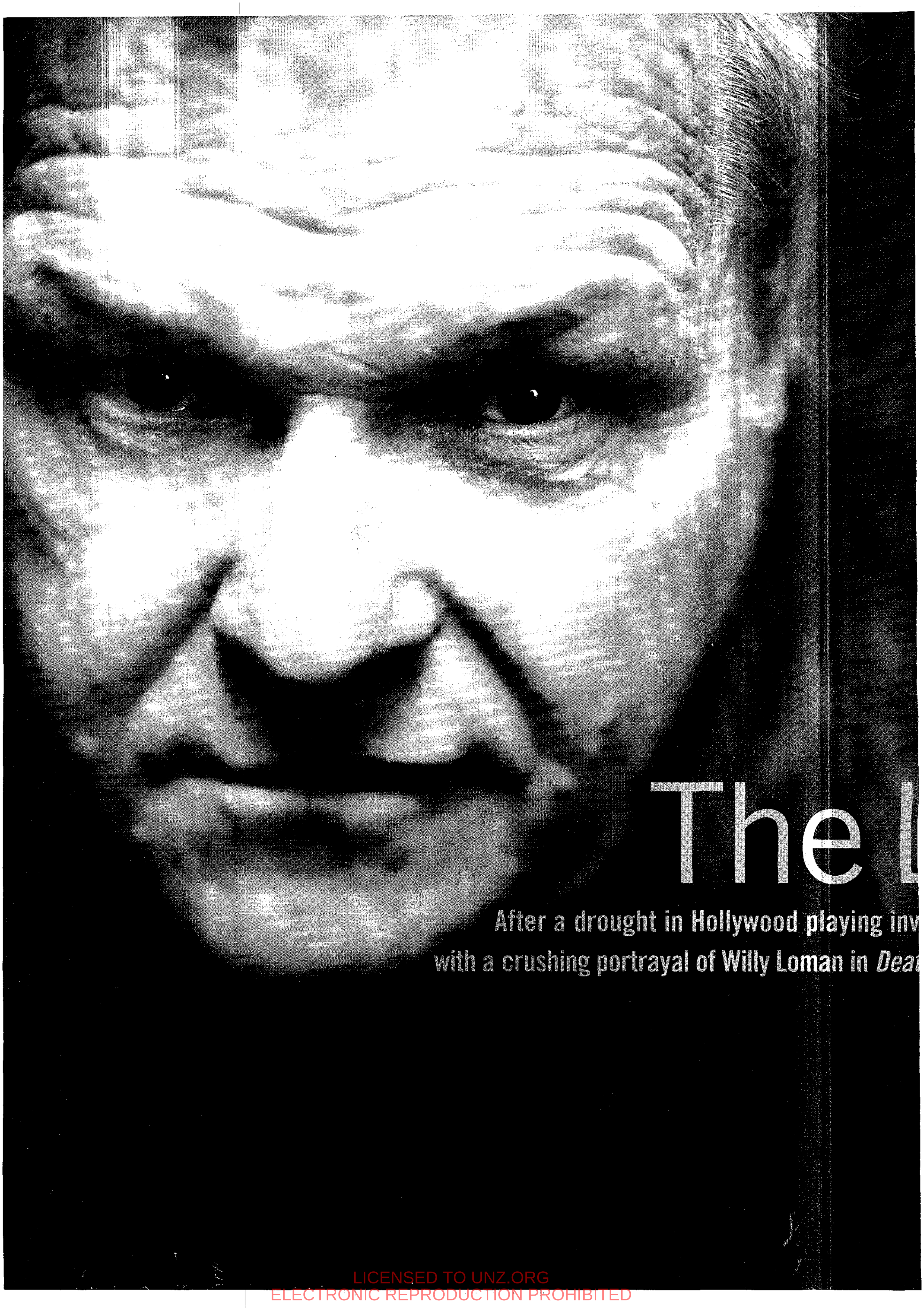
Book two to six months ahead to guarantee you get your choice of date. Make sure the contract outlines all the specific services—not just the food but rentals, the staff schedule, how many are required to do what, and whether the star chef will actually be cooking in the kitchen.

Caterers most commonly get a budget down by cutting wait staff. Find out how the numbers translate: The fewer the waiters, the slower the food moves around the room. A caterer might throw in delivery and pantry supervisors even when you really don't need them.

Ask how much setup time a caterer needs—two to three hours is what's normally required, but if it's a really large party, a caterer might need to start laying things out the day before.

If the party is being held in an off-premise site, specify that the site be left broom-clean at the party's end. Don't expect a caterer to vacuum the rug, but expect things to be left as they were found.

You'd do well to pick one of the larger caterers listed here for a party of 800 to 1,000, as they are accustomed to such numbers and are trained to handle every eventuality. Smaller caterers may say they can handle these numbers, but ask how often they've done parties of this size. If you plan a large party during a busy time of year, the larger caterers will have first dibs on all the experienced waiters and can produce them easily. A small caterer won't have the same pull. Some caterers have already booked their prize waiters for millennium blowouts. G.D.



The L

After a drought in Hollywood playing inv
with a crushing portrayal of Willy Loman in *Deat*

fe of Brian

les in disposable movies, two-fisted actor **Brian Dennehy** rebounds on **Broadway**

lesman. **By Jennifer Senior**

FIRST, A CLARIFICATION: BRIAN DENNEHY IS NOT CHARLES DURNING. THIS will come as news to the people who believe they remember his winning performance in *Tootsie.* The confusion stems in part from the superficial similarities between the two men (ruddy cheeks, sturdy builds, Father Christmas eyes) but also, more poignantly, from the very nature of character acting, which lends itself to a kind of transparency. Dennehy has appeared in two dozen movies over the past fifteen years but usually in roles we can't quite place—the crooked sheriff in *Silverado,* for example, or the hungry prosecutor in *Presumed Innocent.* These life-worn types are staples of American cinema, but seldom its centerpieces; Hollywood rarely sings the praises of unspectacular men.

Some of the finest American theater, however, does, and Dennehy has played at least two of them: Hickey, in a 1990 Goodman Theatre production of *The Iceman Cometh,* and Willy Loman, in the current revival of *Death of a Salesman.* When the latter opened in Chicago (also at the Goodman), the critics marveled at the actor's ability to wrench such frailty from that enormous, imposing frame. "I never would have imagined Brian as Willy," says Robert Falls, who staged both *Iceman* and *Salesman,* "because he's so tremendously vital and bigger-than-life. But I remember walking down the streets of Chicago with Brian one day, and his knees were troubling him. I looked at him hobbling along and I realized, *My God, I can see Willy Loman.*"

The Broadway production of *Salesman* opens Wednesday at the Eugene O'Neill Theatre—50 years to the day after the debut of the play, which not only defined an era but gave our literature a character as ineluctably American as Huck Finn or Jay Gatsby. "What Dennehy has," says Arthur Miller, who wrote *Salesman* when he was just 33, "is a mixture of a very human and vulnerable personality and a . . . *massive* quality, and that I find terribly interesting."

Equally interesting may be what Dennehy doesn't have: a marquee name. As odd as it may seem, A-list celebrities have always played Loman, the ultimate nonentity, at least in New York: Lee J. Cobb. George C. Scott. Dustin Hoffman. Dennehy obviously doesn't have the same glamour or cachet. "People recognize him," muses Larry Brezner, a Los Angeles producer and manager who has known Dennehy for nearly twenty years, "and they like him, but they don't know exactly who he is. Kind of like Willy Loman."

DENNEHY IS SITTING IN THE BACK OF JOE Allen, the theater-district hangout, eating vegetable stew, drinking scotch, and making jokes at his own expense. "Someone calls me this morning who'd seen the show," he says. "A Harvard guy, millionaire, worked for Goldman Sachs—no, wait—Salomon Brothers, for years. He's a friend of mine from the old days, all steel-gray hair and Paul Stuart suits. And he says to me, 'I was absolutely devastated by the show, blah blah blah, but what was the most amazing to me was how you got the wardrobe right—you know, the baggy pants.' " Dennehy pauses. "I said, 'Uh, Sydney? That didn't have anything to do with the wardrobe. That's my body. I'm fucking Irish. I got no ass and a big belly.' "

Dennehy's Loman isn't always this expressive. In fact, there are times, to the actor's credit, when his performance is inversely proportional to his size. Perhaps it's a reflection of Dennehy's attitude toward the theater, which, like everything else about him, is resolutely unaffected—right down to his un-chic address in northeastern Connecticut ("*Not* Litchfield"), where he lives with his second wife and two young children.

"It's a funny situation for me," he says, "because I'm a blue-collar actor. I mean this in the sense that acting is a *job* to me. It's a good job, an interesting job, and I wor—Holy Jesus!" A waiter arrives with his second scotch. It's huge. "Send for the paramedics! Anyway—I work hard at it, but I'm not a Jesuit, you know what I mean? I'm an actor. Like a carpenter.

"I don't spend very much time preparing before I go onstage," he continues. "As Jon Lovitz would say, it's *acting.* I watch actors stalk around the stage beforehand, banging their heads against walls, but—" I point out that Hoffman got so tired doing the role he shaved off Saturday matinees. He cuts me off. "Fifty years ago, if you were Ralph Richardson or John Gielgud playing Richard III, you did it eight times a week. If you were John Barrymore, drunk off your ass, you were *still* doing great performances eight times a week. It's not easy, but it's not all that complicated."

In the late eighties, show-business people did think that Dennehy would be the Next Big Thing. He'd gotten ecstatic notices for his work in Peter Brook's *The Cherry Orchard* and supporting roles in big Hollywood features. But then . . .

"I said yes to some roles when I shoulda said no," admits Dennehy, presumably referring to the string of TV movies he made in the nineties. "I had to put three kids through college and grad school; I had an ex-wife. You know—the same things that everybody else has."

Dennehy spent most of his early childhood in Red Hook and Floral Park. When Dennehy was 10, his father, a general-news editor for the Associated Press, and his mother, a nurse, moved the family to Mineola, where Dennehy played not only football at his all-male Catholic high school but Macbeth. Dennehy knew then that acting suited him. Nevertheless, he went to Columbia University, and then joined the Marines, before finally trying to break into show business. He worked as a truck driver, waiter, and bartender to keep solvent in those days, and didn't land his first real role—in a New York production of Chekhov's *Ivanov*—until he was 33.

His career has since cycled through many ups and downs—with more downs than he would have liked in recent years. But playing Willy Loman has completely revived him. "It has restored in me a kind of faith I'd lost in what I was doing," says Dennehy. "You get to a certain age, and you say, 'What the fuck am I doing this for? It's one thing if you're 60 years old and you're Anthony Hopkins or Gene Hackman, and even Gene—I'm sure he does a lot of shit he'd rather not do. But *I* don't even get asked to do the shit."

He orders one final scotch. "This will last for three months, maybe four, maybe six," he says. "And then *that* will recede into the past, and there'll be another job or there won't. That's the life. That's everybody's life. I got no problem with that." ■

PHOTOGRAPH BY BRIAN VELENCHENKO

Think all pro-basketball owners are greedy? Think again.

Lewis Katz and the other new owners of the New Jersey Nets are using the team to drive urban renewal while donating profits to charity. Why can't we have owners like that on this side of the Hudson?

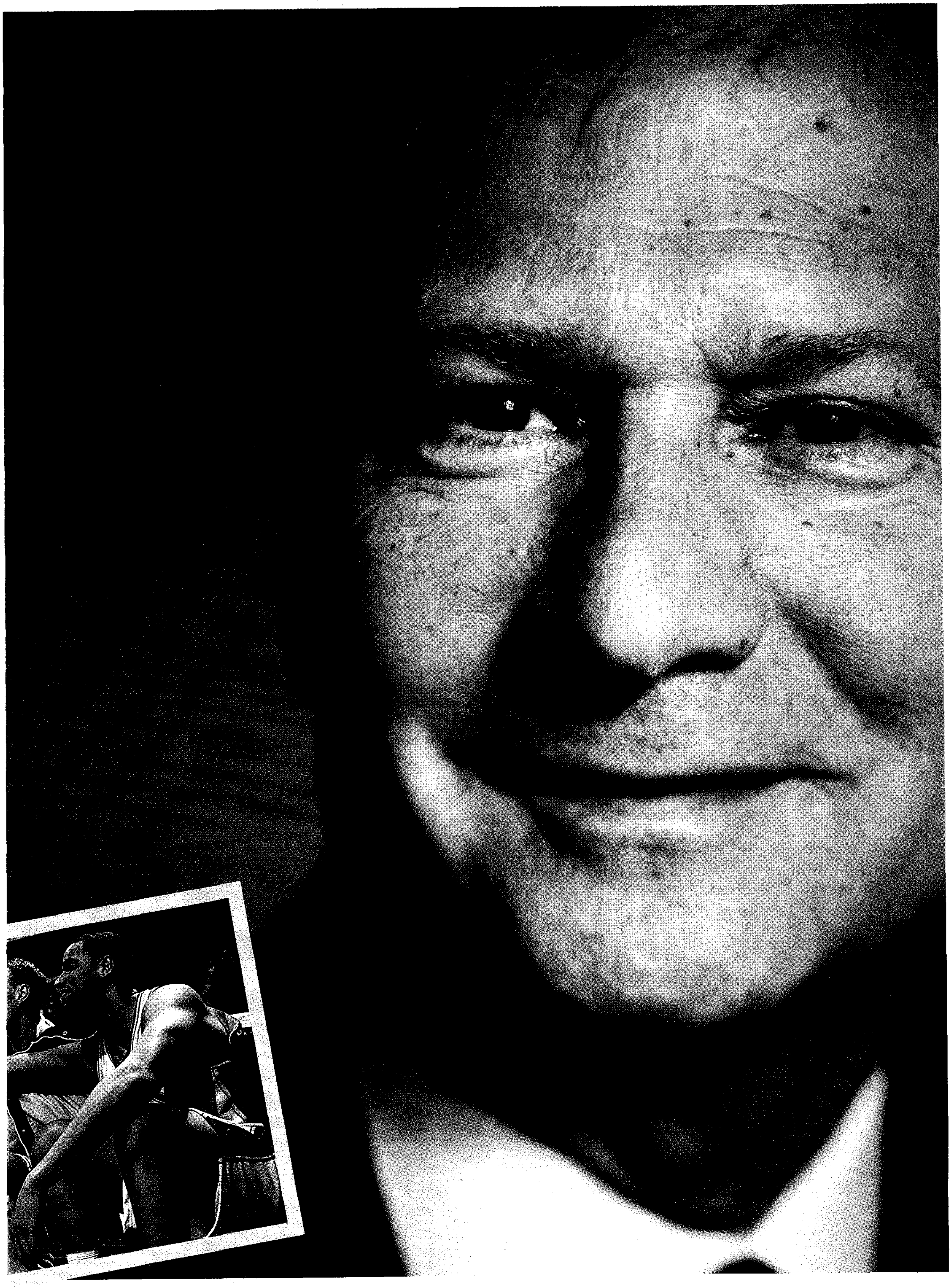
Well, we might.

BY DAVID D. KIRKPATRICK

January 29, 1999
N.J.S.E.A. PER DIEM EMPLOYEES
$20,000
...ENTY THOUSAND DOLLARS
Jayson Williams
January 29, 1999
EM EMPLOYEES
$20,000
AND DOLLARS
New Jersey Nets

Money talks: Katz, Jayson Williams, and co-owner Wentworth; Nets stars Cassell, Van Horn, and Williams; Katz.

PHOTOGRAPHED BY BRAD WILSON AND PETE KUHNS



Photograph: left, Noren Trotman/NBA Photos.

LAST OCTOBER 28, THE National Basketball Association's board of governors held a private meeting of team owners at the Equitable Tower in New York. The lockout was postponing the beginning of the season, and the mood was tense. The players' union leaders were meeting at the Sheraton hotel across the street.

It was the first board-of-governors meeting for Lewis Katz, who that day took over as the new co-chairman and principal owner of the New Jersey Nets. A tall, skinny 57-year-old, with just enough light-brown hair to cover his head, Katz felt like an overgrown kid with a big new toy, and he quickly became a center of attention. He began raising questions—about the new NBA store, about television contracts, about league finances.

"I am going to recognize you again, Lewis," NBA commissioner David Stern joked, "even though it is your first meeting and you are supposed to keep quiet."

Katz is the flamboyant and well-connected front man for a group of seventeen investors, inspired by the publicity-shy financier and philanthropist Raymond Chambers, who bought the Nets for $150 million. They want to make the team into the engine driving a philanthropic plan to redevelop central Newark, fund scholarships and support programs for poor inner-city kids, and recruit the team's players to do part-time social work.

And they may not stop there. People familiar with the group's plans say they have held talks about possibly acquiring the New Jersey Devils and the Minnesota Vikings and even the New York Yankees—raising the startling possibility that the Bronx Bombers could be working for a group currently dedicated to social uplift in the state of New Jersey.

Katz and the other owners won't comment on any talks. But Katz says they are potentially interested in acquiring other sports and media properties. "If anything comes up, we are keeping our ears open," he says.

"Katz isn't a tree-hugger. He's a poor kid who grew up in J

The group has acquired the Nets at a time when independent team owners face stiff competition from conglomerates merging teams, arenas, real-estate investments, and media venues. The NBA lockout underscored the unseemly degree to which money dominates pro sports. To many fans, players and owners seem greedier than ever before. But the Nets' new owners have something very different in mind.

"We want to give back," says Katz, a Cherry Hill, New Jersey, lawyer who became a small-town banker, a parking-lot-and-billboard mogul, and a Democratic Party power broker. "With the positions we have, we want to improve the quality of people's lives. We thought a sports team could be very effective, because it's so visible and because so many of the players come from the inner city. If we generate any profits, what we would like to do is give them back to the community, to see if we can make a difference."

To do that, Katz and Chambers have together donated their 38 percent stake in the team to a new charitable trust, the Community Youth Organization, dedicated to providing social services primarily in five impoverished New Jersey cities. Katz and Chambers won't receive any personal gains from the investments. In fact, if the team makes no money, they have promised to donate $200,000 a year to the new trust. "The biggest owner is a nonprofit trust, but it's more of a business," Katz says. "The idea is to invest your capital so that its impact multiplies, for more kids. The people involved are all dreamers."

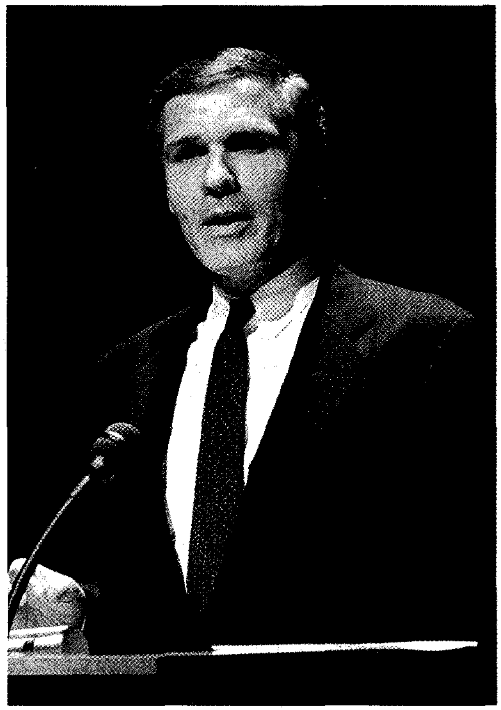
The fifteen investors who own the remainder of the team, including co-chairman and chief executive Finn Wentworth, can see returns on their investment, but it won't be easy; the Nets have been losing more than $1 million a year recently. Their plans sounded at first like public-relations bunkum to Michael Rowe, the Nets' president hired by the previous owners, who is the son of a Newark cab driver. "These are captains of industry. What is in it for them?" he wondered. But now he insists they are for real: "Katz isn't a tree-hugger, but he is a poor kid who grew up in New Jersey and wants to help while he's still young and aggressive."

That may mean branching out. "I don't think we are just a basketball team forever," Rowe says. "These owners think on a large scale, and play for high stakes. They plan to expand this company—but they want to do it to help other people. The only thing you can be sure of is that this team is going to change."

WHAT UNITES THE FINANCIAL PLAYERS BEHIND the new Nets is their rise from humble backgrounds in the weedier precincts of the Garden State. Chambers grew up in Newark, and Wentworth's parents moved from Newark to a nearby town shortly before he was born. Katz is a native of inner-city Camden.

Raised by his mother—his father died when he was a year old—Katz went to Temple University on scholarship and worked over the summer selling dog food. From the beginning, he was drawn to the limelight. At Temple, he and his friend Bill Cosby ran a weekly showcase called the "Hour of Pleasure." Cosby would recruit rock-and-roll acts like the Mamas and the Papas and Tom Paxton to perform on campus, or try out his own amateur routines. "Lewis always said he loved me," Cosby said at a recent charity roast in Katz's honor. "And the feeling is mutual. I love me, too."

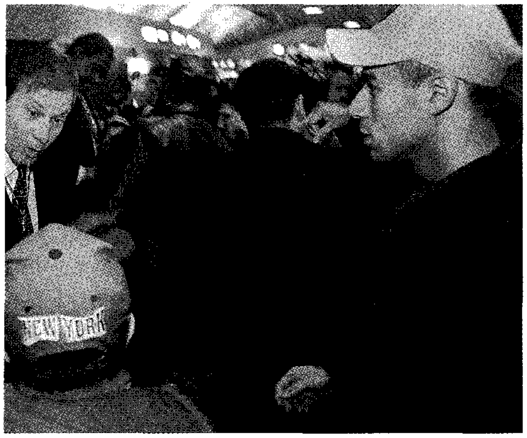
In his senior year, Katz went to work as a newspaper reporter, apprenticed to Washington columnist Drew Pearson.



Go-to guys: Counterclockwise from below, Raymond Chambers at NJPAC; Lewis Katz at meet-the-owners night; Finn Wentworth.

Pearson became a father figure, standing as Katz's best man at his wedding, and Katz later named his son after him. Katz continued working with him even while he began preparing for a more lucrative career as a lawyer, attending Dickinson Law School and clerking for the chief justice of the Pennsylvania Supreme Court.

In 1966, he hung out a shingle in Cherry Hill, a Camden county suburb, and hired his mother as his secretary. His



y and wants to help while he's still young and aggressive.”

practice grew to include local celebrities like players for the Philadelphia Flyers and Eagles, as well as the Motown singer Jackie Wilson.

Along the way, he grew interested in Democratic politics. “When I was younger, I thought that people who didn't ‘have’ belonged in the Democratic Party,” he says. “I guess it just came from being part of the underclass and having no father, no economic security—you really do get an understanding of the difficulties of life.”

In 1972, he was elected as a Democrat to the Camden County council. And when a 14-year-old boy awaiting trial for breaking a window hanged himself in a Camden youth shelter, Katz was moved to action. Comparing the facility to something out of *Oliver Twist,* Katz formed a committee to investigate and eventually put his own homeroom teacher from Camden High School, Mary Previte, in charge of reforming the shelter. Previte, now a state assemblywoman, is still in charge of the shelter. “Lewis Katz has always been very generous, helping us buy paperback books or a gerbil cage for a classroom,” she says.

Katz gave up elective politics after two terms in office. But he stayed involved as a fund-raiser and contributor, notably for a Camden friend of his, a young politician named Jim Florio.

In the eighties, everything seemed to come together. Katz, along with Camden County banker Jerome Goodman, bought and turned around a pair of foundering small-town New Jersey banks, which they sold at a hefty profit. “The investments just mushroomed,” he says, “but not as big as New York mushrooms, just South Jersey mushrooms.”

As Florio rose out of Camden, Katz rose with him, heading fund-raising for Florio's successful campaign for governor in 1989, after which he became finance chairman of the state Democratic Party. Florio appointed Goodman as chairman of the New Jersey Sports and Exposition Authority, one of the most coveted titles in the state. And Katz began hatching schemes to bring his favorite team, the 76ers, to a planned arena in his hometown, in an effort to boost Camden's sagging economy. Plans for a new arena were on the drawing board when Republicans took over state government and scrapped the idea, Katz says.

Katz made his real killing by turning around Kinney Systems, a parking company in which he bought a small stake in the eighties. When it was on the verge of bankruptcy in late 1990, he bought out his partners for about $20 million. He set about renegotiating better leases with its biggest customers, New York real-estate moguls like Douglas Durst, Howard Milstein, and Samuel LeFrak. He sold the company to Central Parking last year for $225 million.

His Camden philanthropy grew with his fortune, from donating to the local Jewish Community Center to founding a Boys & Girls Club and even adopting a Vietnamese family of six. After two of his housekeepers invited him to the First Nazarene Baptist Church, he came back again and again. Last fall, he donated $50,000 to rebuild the church after a fire. Now he sometimes speaks during services, telling parishioners stories of his own rise from Camden's slums. “He has rubbed shoulders with the elite and the royalty of this country, and he still comes back to take care of the city of his birth,” says the Reverend J. A. Jones.

Friends say Katz is well suited to his role as the public face of the Nets' new management. He has a distinctive taste in clothes, sometimes wearing yellow or electric-blue sports coats and bright-green boaters “that look like he just won the Masters,” says his son Drew, 27. Among the political and business elite, he is famous for his practical jokes. He once rented a private airplane from his friend the Philadelphia 76ers owner Ed Snider and replaced all the decorations with pictures of himself and his friends, “so it looked to all the world like his plane,” Snider says. (Katz later bought it.) Negotiating to sell a company to Monroe Carell, chairman of Central Parking Corporation, Katz left a message on Carell's home answering machine, “Monroe, the DNA came back, and it's your baby.” His wife was good-natured about it, Carell says. Around the same time, Katz invited Carell to a “hockey game,” which turned out instead to be a private dinner at a table with President Clinton.

“Lewis, you must not have had any toys as a child,” Carell told him after the Nets deal was announced. “Because now that you have money, you are buying all these airplanes and basketball teams.”

Katz knows something about basketball, although the last team he played on was the Camden High School junior varsity. “He's still got a good eye,” says Arthur Goldberg, the Atlantic City casino mogul who two years ago unsuccessfully bid $95 million for the Nets himself. The two once bet $10,000 on a game of one-on-one. “He beat me ten-nothing, and he would kill to have my upper body,” says Goldberg. (They donated the money to charity.) Katz even once beat President Clinton in a game of Pig at the Nerf hoop in the office of Philadelphia mayor Ed Rendell.

“Lewis is a little wild,” says voluble power forward Jayson Williams, whom the Nets just signed to a $100 million contract. “He's like me—he doesn't take anything too seriously.”

Photographs: clockwise from top right, Brad Wilson; Pete Kuhns; New Jersey Newsphotos.

RAYMOND CHAMBERS, THE OTHER DRIVING force behind the new Nets, couldn't be more different. “If you want snappy quotes or long speeches, you got to talk to Lewis,” says Jayson Williams. “Ray Chambers is the main man, the big cheese, but he's the kind of guy who pays people a lot of money to keep his name out of the press. He'll probably come to one game all year.”

Chambers has fought tenaciously to protect his privacy. He declined to be interviewed for this story, and his friends try to avoid even using his name with reporters. In 1992, he agreed to speak on background for a *Wall Street Journal* profile only after, at his suggestion, the reporter volunteered for five months at a weekend tutoring program for underprivileged kids. Friends say Chambers believes that recognition for his charitable acts would diminish their merit.

A tall, strikingly handsome man with gray streaks in his dark hair and a strong resemblance to Ted Turner, Chambers was born in Newark 56 years ago, the son of a steel-warehouse office manager. He worked his way through Rutgers University by playing keyboards in a rock-and-roll band called the Ray-tones, then worked for a few years as an accountant. After investing on his own for a time, he formed a partnership called Wesray Capital Corporation with Richard Nixon's former Treasury secretary William Simon. Wesray became one of the most successful leveraged-buyout firms of the eighties. At the end of the decade, he retired from active management of the firm and dedicated himself full-time to becoming a kind of philanthropic godfather to the devastated city of Newark. The plan for the Nets—buying the team, building the arena, redeveloping the district—was originally his. “I had never seen people as down-and-out as the people of Newark,” he said in a statement issued to the *Journal*. “It had gotten so bad I didn't think I had any alternative.”

Forbes magazine estimated his wealth at more than $200 million in 1988. Since then, he has given away far more than $50 million, according to estimates in the New York *Times*. He has given even more generously of his time, often leveraging his contributions to elicit support from others and maximize their impact. His Amelior Foundation has been a mainstay of the Boys and Girls Clubs of Newark. He helped bring the city a movie theater when it had none, and helped found mentoring and scholarship programs there that served thousands of kids. With characteristic ingenuity, he once established a nonprofit commodities-trading fund, managed by top-notch trading firms that agreed to waive their fees. He was the driving force behind the development of Newark's $190 million New Jersey Performing Arts Center, not far from the Nets' proposed arena. “He was the first Newark boy who really put his money on the line and made it happen,” says Barton Myers, the center's architect. “No one would have thought you could raise $190 million in Newark and build an arts center.”

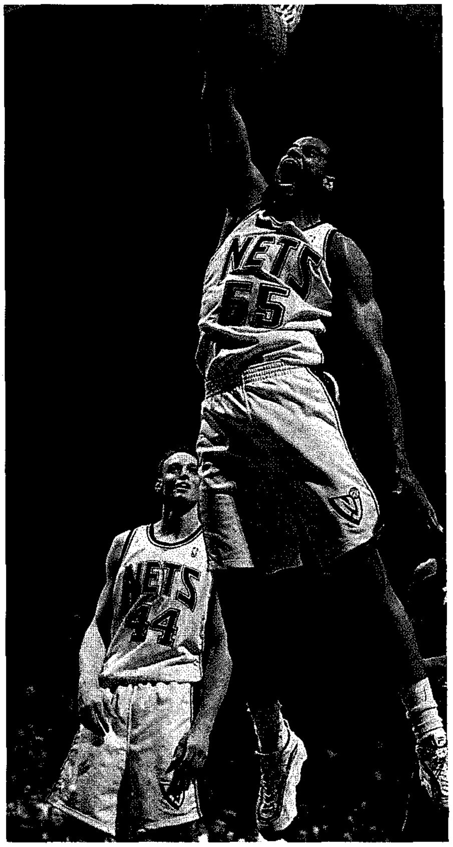
Last summer, Chambers even made a rare public appearance to perform with the middle-aged members of his old band in a beachfront benefit concert to save a giant wooden elephant that is a landmark of the Jersey shore. With a guitar-shaped keyboard slung across his shoulder, he sang a tribute to the concert's organizer, Lewis Katz: “He's mighty thin and he's also tall, he thinks he should play basketball, Lewie, Lewie . . .” (Katz, dancing without much rhythm, pantomimed a hook shot.)

THE PARTNERSHIP BEHIND THE Nets began to take shape as the 1997–1998 basketball season ended, when Chambers called Finn Wentworth. “Have you ever thought about putting together a partnership like you do in real estate in order to do some good for other people?” Chambers asked, according to Wentworth. “I think there is a real opportunity here for us to buy the Nets.”

Wentworth was one of a Newark newspaper printer's ten children. He attended Lehigh University on a track scholarship. After beginning a career as a commercial real-estate broker, he and his partner, Stanley Gale, made a small fortune in the early nineties by buying up properties at depressed prices. Backed by the deep pockets of Wall Street investment banks at a time when many landlords were bankrupt, Gale & Wentworth built its commercial-real-estate portfolio from 1.4 million square feet to just over 24 million around the country, and reaped windfall profits as property values bounced back to new heights.

Wentworth had been a Nets fan from childhood. He customarily showed up for games with his kids around 6:15 to avoid traffic and watch the team work out. The end of the 1997–1998 season had been very discouraging. “The Nets were knocked out of the playoffs, the strike was coming, and they were leaving the state—it was in all the papers.”

The previous owners realized that they could no longer keep up with changes in the basketball business. A group of businessmen led by New Jersey computer ex-executive Henry Taub, the owners saw that the Nets faced teams owned by entertainment giants like Fox, Time Warner, Disney, and Cablevision. Their competitors often owned several teams, arenas, television channels, and other media outlets, enabling them to bargain more effectively for sponsorship deals and hold onto more broadcasting profits. Worst of all, the media conglomerates were bidding players' salaries into the stratosphere.



The Nets, on the other hand, were forced to share their potential profits with networks, radio stations, and the Meadowlands. If the Meadowlands had already sold serving and advertising rights to Coke, why would Coke or any other cola company pay to sponsor Nets broadcasts? Until recently, the team couldn't attract top players, and had languished for years near the bottom of the league. Meanwhile, at the end of the 1997–1998 season, the league was bracing for labor strife. Tired of their losses, Taub and the six other owners prepared to sell the team.

Two well-funded Long Island bidders emerged. One of them, the banker, real-estate developer, and Islanders owner

“Ray Chambers is like Elaine's boss on Seinfeld,” say

Howard Milstein, reportedly sought to install them in a new arena where the Nassau Coliseum now stands. Around it, he planned to develop new retail space, offices, and a hotel.

Chambers told Wentworth he envisioned a similar project in downtown Newark, toward more charitable ends. Wentworth and Gale agreed to join the investment group and apply their real-estate expertise. Wentworth would handle the business while Katz managed the basketball matters and acted as front man for the ownership group.

Showmen: Left, Williams (jamming) and Keith Van Horn, the new Nets' main draws. Below, Katz and R&B legend Sam Moore at a benefit.

Williams. "Always looking for something more in life."

Katz had never even been to the Meadowlands before he bought into the team. Instead, he was a courtside fixture at Philadelphia 76ers games. "He was a rabid fan, always standing up and screaming and yelling," says Snider, the team's owner. Katz taunted the 76ers' Allen Iverson so relentlessly ("pass the ball!") that the team asked him to move his seat.

Katz brought in his old friend Cosby as a partner. The Katz group's bid appealed to the old owners, most of whom agreed to retain a stake in the team, in part because they wanted the Nets to remain in the state. The league approved the sale in the fall, and the new owners drafted company by-laws calling for "an irrational commitment to the city of Newark." There Katz and company plan to make the Nets the cornerstone of a redevelopment plan that resembles a nonprofit version of the real-estate scheme in the movie *Chinatown.* Wentworth's partner, Stanley Gale, is spearheading an effort to relocate the team to central Newark, where they hope to build the proposed arena. They are already arranging for the city to condemn a 40-block area surrounding the site. Proximity to the arena will send the price of the land soaring, then another newly created nonprofit will handle the redevelopment, spending the proceeds on funding social services. None of the investors own nearby land themselves, so proceeds from the redevelopment will belong to the nonprofit.

Gale is in charge of the proposed development around the arena. He has already built models for a soccer stadium, a hotel, a shopping complex, and office towers. The architecture firm HLK, which designed the MCI Center in Washington, D.C., is designing the arena. Skidmore, Owings & Merrill is laying out the surrounding area.

The project has inevitably met with some dissent. "The city is declaring the area in need of redevelopment without an adequate opportunity for the community to participate in the decision," says Susan Kraham, an attorney with Rutgers's Eastern Environmental Law Center. The proposal includes a residential area that is already improving on its own, she says, and will remove more than 100 families from their homes. If the houses are condemned, owners will be paid according to values that predate the arena.

But the mayor and city council are behind the proposal. Even Cory Booker, the only Newark city councilman to oppose designating the redevelopment area, says he objected only to the process and supports the plan behind it. "The Nets are a perfect team for Newark—struggling to get itself back together and get the respect it deserves," he says.

Katz and Wentworth have novel community-service plans for the players as well. Each player is expected to "adopt" a town in the area, act as a mentor to local kids, and put in appearances at area Boys and Girls Clubs. Players will introduce scholarship recipients at halftime during home games. "If we can get our players to talk about staying in school and giving back to the community, it can make a big difference," says Katz.

That means new demands on the players. "Under the new owners, practicing and playing aren't the players' only obligations by any means," says Rowe, the team president. New obligations aren't likely to please every player in the NBA, some of whom have a hard enough time showing up for practice. "It will take a lot of time from the athletes, and they like to take naps between practice and dinner," admits Rowe.

The owners promise the Nets will sign only players with the "character" to set good examples to the kids—which rules out Dennis Rodman, Latrell Sprewell, and many of the best players in the NBA. "A lot of great players aren't great characters. But winning at all costs is not the most important thing to these owners," Rowe says.

In part through Rowe's work under the previous owners, the Nets have already put together a team loaded with highly talented solid citizens, led by likely all-stars Jayson Williams and Keith Van Horn, a team that has as good a shot as any of moving past the first round of the playoffs.

And at least one of the Nets' players shares Katz's civic mission. "I think the mentoring program is great," says Williams. "I'm behind it, and I am going to be letting everybody on the team know that it is mandatory. We have to be a different team."

Williams himself grew up on New York's Lower East Side, and later adopted his two sisters' kids when both of them died of AIDS. Playing for the Philadelphia 76ers, he began to live dangerously—spending too much time with booze, guns, and Charles Barkley, his trouble-prone teammate. Since joining the Nets, he has cleaned up, pulled his life together, and dramatically improved his rebounding.

"Jayson's contract is what it is because he is a great basketball player, but more because he is a great person," Katz says. "He's a wonderful role model and spokesperson for the team."

AFTER THE OWNERS AGREED TO SIGN JAYSON Williams's contract, Chambers took Williams to dinner at an Italian restaurant. The meal lasted four hours. "Ray Chambers is a very deep individual," says Williams. "He's like Elaine's boss on *Seinfeld*—always looking for something more in life. He gives away so much of his money and his time—he moved me so much that I felt like giving away 70 percent of the $100 million."

Soon after, Williams gave away $20,000 to Meadowlands vendors and staff who had lost wages during the lock-out, a donation the Nets owners matched.

The night he signed the deal, Williams called Katz. "Lewis," he said. "It's me, Jayson. Do you need a loan?"

Unlike the other owners, Katz is already making his presence felt with the team. "Lewis is always coming around here to all the practices," Williams says. "He wants to be like George Steinbrenner." ■

Photographs: left, Nathaniel S. Butler/NBA Photos; right, Karen A. Hamburg.

Counte

An acclaimed boy soprano who was put out of business by puberty, Bejun Mehta remained silent for fifteen years. Now, at 30, the countertenor is again hitting the high notes. By Robert Hilferty

WHEN YOU'VE REACHED THE PEAK OF YOUR CAREER AT AGE 14, IT MUST BE hell to face your next 60 years as a has-been. Yet that seemed to be what fate held in store for Bejun Mehta, a celebrated boy soprano who thought he was washed up by the time he reached his mid-teens. • When Leonard Bernstein first heard Mehta, he declared: "It is hard to believe the richness and maturity of musical understanding in this adolescent boy." Music was, to be sure, in Mehta's blood—his Bombay-born father, a pianist, is a cousin to conductor Zubin, and his mother, a singer, was his voice teacher—but in the end, what could really account for his unusual gift? It's not every singer, after all, who can navigate the wicked coloratura riffs of Mozart's Queen of the Night, hitting those high F's, no less—a difficult task for most grown sopranos, let alone a 7-year-old.

In 1983, Mehta's youthful gift was preserved on a Delos CD, *Bejun,* for which he was named *Stereo Review*'s Debut Recording Artist of the Year. But then the inevitable occurred: Hormones kicked in, effectively ending his career. Bejun took up the cello, studied German literature at Yale, and took odd jobs to get by. But he never quite gave up on coming back to singing. A slightly balding man with fierce blue eyes and a jovial manner, Mehta, now 30, grows visibly distressed when remembering this period. When he'd appeared before an audience of supportive friends, the reviews were less than rosy. Though Mehta kept trying for several years under the tutelage of the famed vocal coach Phyllis Curtin, the mediocrity of his baritone was becoming unbearable.

"I kept hoping that something was going to happen, that somehow his voice would suddenly switch on like a lightbulb," recalls Met diva Marilyn Horne, a friend of Mehta's, "and yet, I just heard this baritone that was pretty nondescript."

After several embarrassing attempts, he finally quit. Record-producing was a possible alternative, something he had been doing since his college days. Mehta produced the Grammy-winning *Bach Suites for Solo Violoncello* by Janos Starker, and reissued titles in Sony Classical's prestigious Masterworks Heritage series. But when the business crashed in 1996, Bejun quickly slipped into debt.

Then, just over a year ago, Mehta happened upon a profile of superstar countertenor David Daniels. Countertenors sing in a high range—equivalent to that of a female alto—using a highly developed falsetto. "What the hell, I'll just try this," Mehta said to himself, and started singing higher. And higher. Seemingly out of nowhere, his prodigious voice returned.

"I'm a countertenor now," Mehta proudly informed Horne, who was understandably skeptical. Still, she had no choice but to invite him to audition for her foundation, which showcases new talent. "He came in and sang this unbelievable aria from Handel's *Flavio,*" says Horne. "I was flabbergasted!" Relieved and thrilled for her long-frustrated friend, Horne immediately offered to present Mehta as part of her series "On Wings of Song." Horne also put the young singer in touch with a manager, who suddenly found himself fielding invitations from around the world. In September, Mehta snapped up the role of Armindo in Handel's *Partenope* at the New York City Opera, in a performance that earned rave reviews. Two months later, when Daniels took ill during an international concert tour, Bejun was tapped to stand in for him. Called in at the last minute, he memorized his cantata on the plane to Vienna.

A critic once described Mehta as a "singing animal," and it's true that he performs as if just unleashed from a cage, which in a sense he is. His joy is palpable, the voice practically inhabiting a theater. Last week, his performance before a packed house at the Kosciuszko Foundation was met with unrestrained acclaim. (The concert will be broadcast Saturday at 9 P.M. on WQXR 96.3 FM.) Next season he has been invited to perform Handel's *Ariodante* at City Opera. Not bad for a has-been.

MEHTA BRISTLES AT THE TRADITIONAL DEPICTION of countertenors as sonic inverts. Countertenors have actually been around forever, but were somewhat eclipsed on the opera stage during the Baroque period by stronger voices and fell completely out of fashion by the nineteenth century. But in the 1940s, Alfred Deller, the great English singer, spurred a countertenor revival, and in the nineties, Daniels has made the style positively chic. Following in Daniels's footsteps, Mehta is determined to reinvent the popular image of the countertenor, reclaiming roles that cross-dressing female altos and mezzos took from their "hooty," weak-timbred male counterparts.

"I was offered a part in a modern opera as a eunuch, and I turned it down," Mehta says. "It's time to change the stereotype of the countertenor voice as effeminate or desexed, because it's not. It's time to reclaim the masculine potency of the voice."

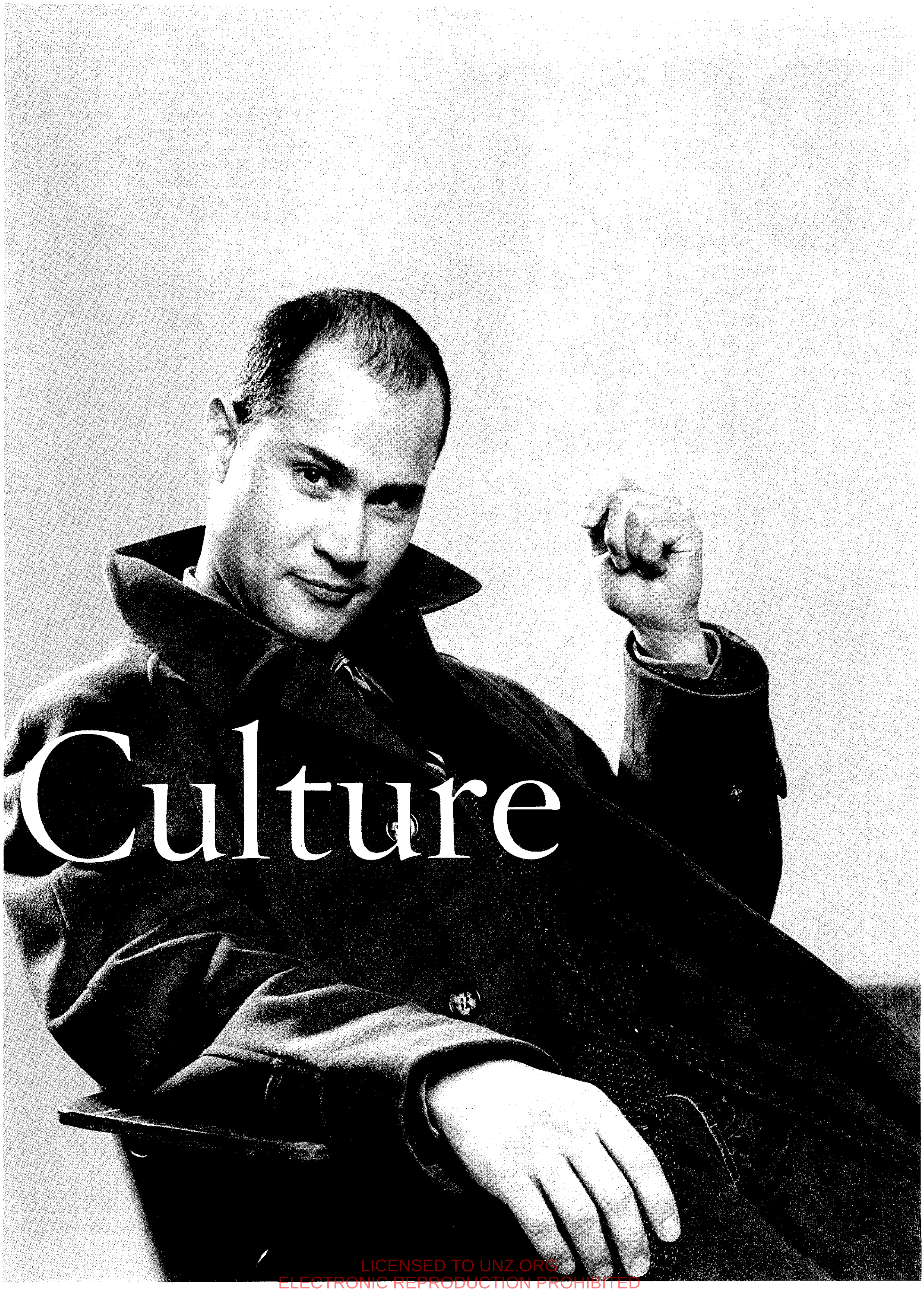
Furthermore, Mehta wants to establish the countertenor as a voice in its own right, not just a specialized "type" ghettoized in Baroque niches. "I don't want to be viewed as an oddity. This is a flexible voice that also permits me unrestricted access to the Romantic song repertoire—Brahms, Schumann, Strauss, Mahler," says Mehta. "These songs are not the province of a certain vocal type; they're the province of good singers. I now say to audiences: 'Expect more from your countertenors.' "

Might Mehta's gift give us a taste of that other voice forever lost to history, the castrato? In spite of the manhood sacrificed for art, the castrato's sound was considered nothing less than virile (that's why Handel wrote all those heroic roles for castrati). Mehta has figured out a way to unify the entire range of his voice with maximum flexibility and dynamic control: sort of like a castrato with balls.

Mehta lives alone on the Upper West Side, where he practices up to seven hours a day. He admits his obsession with opera can sometimes seem all-encompassing, but he adds that music is also a tool that has allowed him to reach out in a city where communication is not always easy: "Singing," he says, "is a way to lessen the loneliness all of us feel as humans." ▬

PHOTOGRAPH BY JILL PETERS

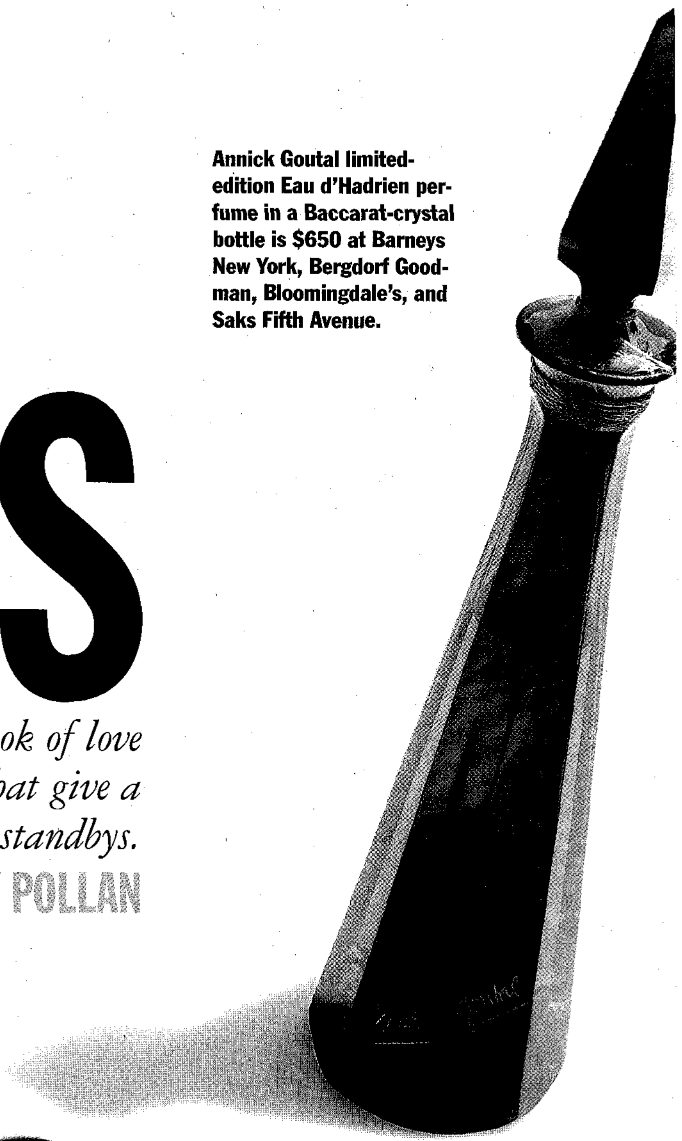
Culture



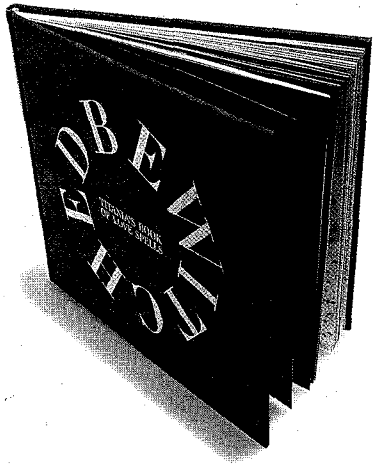
BEST BETS

A Valentine-red golf bag, a book of love spells . . . eight cardiograms that give a needed tweak to the old standbys.

BY CORKY POLLAN



Annick Goutal limited-edition Eau d'Hadrien perfume in a Baccarat-crystal bottle is $650 at Barneys New York, Bergdorf Goodman, Bloomingdale's, and Saks Fifth Avenue.



Bewitched: Titania's Book of Love Spells, **by Titania Hardie, is $24.95 at Felissimo (10 West 56th Street; 247-5656).**

La Doux cotton-terry slippers with marabou-and-silk flowers are $30 at E.A.T. Gifts (1062 Madison Avenue, near 80th Street; 861-2544).

Erickson Beamon hand-beaded garnet-crystal evening purse with grosgrain lining is $625, and barrettes are $35 each, on the main floor at Barneys New York.

Calfskin stamp box is $75 at Asprey & Garrard (725 Fifth Avenue, at 56th Street; 688-1811).

Amélie & Mélanie seringa-and-jasmine bath oils are $55 and $82 at Felissimo.

Seringa - Jasmin
Seringa - Jasmin

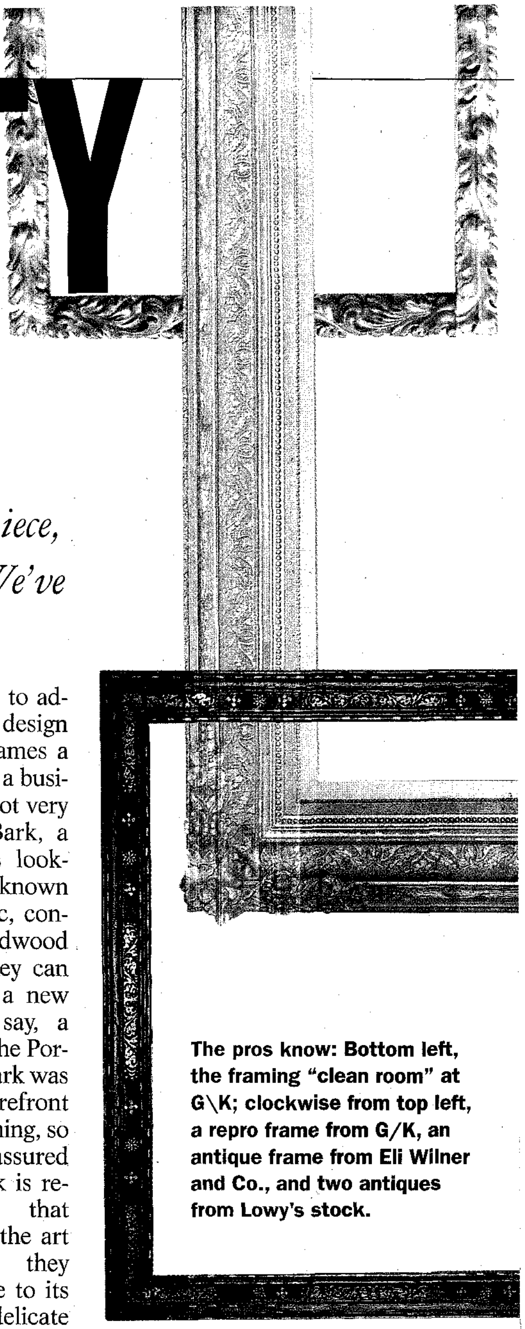
Prada nylon golf bag with zippered cover (not shown) is $820 at Prada Sport (116 Wooster Street; 925-2221) and Prada (841 Madison Avenue, at 70th Street; 327-4200).

Photographed by Michael Grimm

SMARTCITY

Picture Perfect

Don't let a shoddy frame job ruin your favorite masterpiece, whether it's a Picasso print or a 'Pulp Fiction' poster. We've cornered the experts for you. **BY STEPHANIE WILLIAMS**



The pros know: Bottom left, the framing "clean room" at G\K; clockwise from top left, a repro frame from G/K, an antique frame from Eli Wilner and Co., and two antiques from Lowy's stock.

PICTURE FRAMERS ARE like surgeons: People blindly trust them with very delicate work. But if you've got a one-of-a-kind piece, be it a Degas or a diploma, you shouldn't gamble.

A bad framing job can destroy the piece, not only aesthetically but literally. It doesn't even take an egregious mistake, like mounting a print on cardboard salvaged from a Cheerios box (it's been known to happen); a cheap adhesive or mat board can also do the trick. "With a painting, almost any artist can nail together a frame that's acceptable," says MOMA conservation framer Peter Perez. "But with works on paper—a photograph, a print, a drawing—you need conservation framing using archival materials, and not every frame shop can provide those services. Lots that claim they can do it really cannot." Not to mention that not everyone is equipped to suggest the precise charcoal frame that will accentuate the white shaft of light in your black-and-white photograph. Nor would your neighborhood frame shop be likely to appreciate the quiet panache of your Japanese print and suggest a frame worthy of it. What you need, really, is an artist, since framing is an art in itself—which is why it's no surprise that the majority of top framers listed below are, or once were, artists themselves.

BARK FRAMEWORKS

85 Grand Street; 431-9080

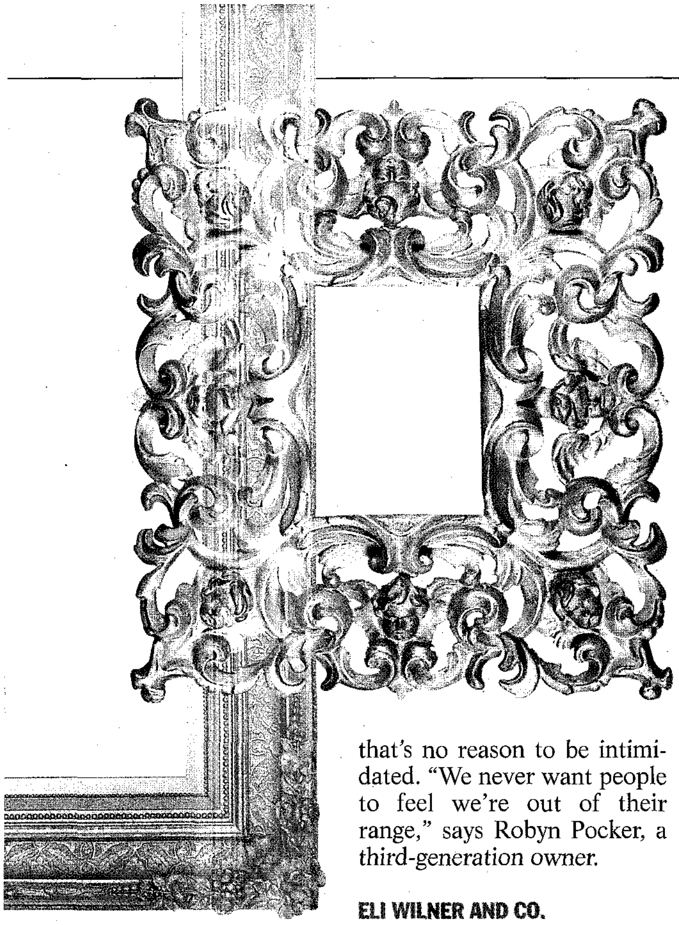
There are 181 framers listed in the Manhattan Yellow Pages, but this is not one of them; Jed Bark and his partners, who run the most renowned shop in the city, don't need to advertise. "We design several new frames a week, which as a business model is not very smart," says Bark, a Jason Robards look-alike. They're known for their classic, contemporary hardwood frames, but they can also whip up a new rendition of, say, a molding from the Porta Maggiore. Bark was also on the forefront of archival framing, so you can be assured that their work is reversible, and that they'll protect the art (for instance, they "hinge" a piece to its frame with delicate Japanese paper and water-soluble wheat-starch paste). Bark's custom treatment mostly appeals to corporations and museums (like the Met), as well as to artists, including Brice Marden and Jasper Johns. But the large staff also takes on smaller collections—like your maps and etchings. Keep in mind: They're "serious guys who are kind of expensive," so don't expect to spend less than $200 per piece.

GOLDFEDER\KAHAN FRAMING GROUP

37 West 20th Street; 242-5310

Want the very latest in picture-framing? Check with Elizabeth Goldfeder and Eric Kahan; that's their thing. G\K's most-buzzed-about innovation is their climate-controlled "clean room" (complete with taffeta smocks for the framers). Suffice it to say that these people take dust and "humidification levels" very seriously. They also have a wide range of frames, from 23-karat gold-leaf to a full range of "chop" (prefab) frames. Their client list has grown to include the ICP, Christie's, and Sotheby's, but they'll gladly do your diploma. Isn't your $100,000 education worth a $250 showcase?

Photographs: clockwise from bottom left, Kenneth Chen (2); Justine Simon Collection, courtesy of Eli Wilner & Co.; courtesy of Julius Lowy Frame & Restoring Company (2).



J. POCKER & SON
135 East 63rd Street; 800-782-8562
Drop by this friendly Upper East Side shop with those botanical prints you bought in Italy; the staffers here can suggest the perfect French decorative mat and frame (maybe $150 for a 16-by-20-inch) to fit your foyer. They can also surround your antique American oil painting with gold leaf, or your slice of Americana in country maple. Pocker has been around since 1926, so your mother or grandmother might have shopped here; that's no reason to be intimidated. "We never want people to feel we're out of their range," says Robyn Pocker, a third-generation owner.

ELI WILNER AND CO.
1525 York Avenue; 744-6521
JULIUS LOWY FRAME & RESTORING CO.
223 East 80th Street; 861-8585
GUTTMANN PICTURE FRAME ASSOCIATES
180 E. 73rd Street; 744-8600
Want to drop $100,000 on a frame for your new Whistler? Consult Eli Wilner, who's pretty much cornered the market in nineteenth- and early-twentieth-century antique American frames. In other words, a basic, gilded wood frame might now cost you upwards (sometimes *way* upwards) of $6,500, thanks, in part, to Wilner, who started collecting and selling what people were throwing away as recently as the early eighties. Wilner also makes replicas based on originals he owns; he just put replicas on 27 paintings in the White House, including a Childe Hassam in the Oval Office. But since even replicas cost thousands, Wilner says, "my clients are mostly CEOs." If, on the other hand, your painting cries out for a 500-year-old European frame (or a mere reproduction of one), check with the shops owned by Jakob Guttmann Sr. and Lowy's Larry Shar. Both will also carve and guild a wooden frame for you, a lost art that will result in an instant heirloom for your kids. The cost? "Put it this way: To come in here with family photos, you'd have to really love your family," stresses Shar.

MINAGAWA ART LINES
210 Eleventh Avenue, near 25th Street; 242-8088
An awful lot of artists are absolutely loyal to Yasuo Minagawa. It was Elizabeth Murray who encouraged him to start his intimate studio fifteen years ago, and he now works with the Paula Cooper Gallery as well as artists like William Wegman (Minagawa adopted Laredo, one of Fay Wray's puppies), Sarah Charlesworth, and Jennifer Bartlett. "I don't overwhelm the art. My philosophy is to stay three steps behind the masters," says Minagawa. He uses a mere ten types of maple, but the magic is the custom-mixed finishes he applies to the wood. A new, lower-priced line, starting at $115, offers standard-size frames and fewer layers of finish (three, versus ten).

THE MAD MATTER
20 West 22nd Street, Studio 1501; 243-2593
People come to Mad Matter for the immaculate mats alone, although you can also get a solid framing job here. "Most serious frame shops won't be bothered with mere mats, because there's no money in it," says proprietor Ron Yourkowski, "but

(continued on page 79)

EXPERT TESTIMONY

Sound Choice

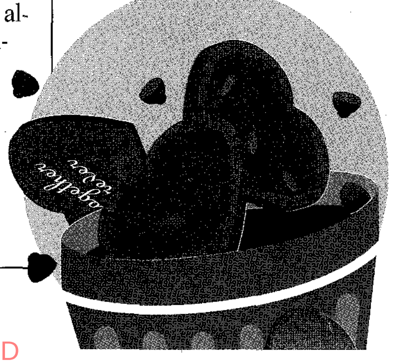
Problems with your Fender's fretboard? Is your vintage Moog synth sounding more like a Casiotone? For quality rehab and repair, follow the lead of techno pioneer Moby and head for Dr. Sound (25 Mercer Street; 334-5478), which handles both electronic and acoustic instruments. "It's run by musicians," Moby notes, "which gives it a great atmosphere." Added bonus: Like Moby's music, Dr. Sound is not only really good but also really fast. "Other places can take months to repair my keyboards; Dr. Sound can have them fixed the same day." **SAM GROBART**

NAVIGATOR

Q: Any ideas for V-Day, beyond chocolates and flowers?

A: How about candlelight, aromatic oils, and simultaneous massage? At Osaka (575-1303), you and your loved one will start with a cleansing steam and proceed to a room with side-by-side shiatsu mattresses ($200 for two). ● If you're worried about the moment getting lost in transport, Healing Hands (486-1122) will send two massage therapists right to your apartment and set up adjacent tables. ● Daniel Salon (517-4566) offers a sensual hot-oil scalp massage and conditioning treatment in a private room ($150 for two). You'll finish with blowouts, so that you'll be reaching for each other's hair before you're out the door. ● Care for each other's hearts—literally—with a dual personal-training session ($75; $100 for nonmembers) from the Equinox gym (780-9100). ● Or focus on nothing but your loved one at Restaurant 222 (222 West 79th Street; 799-0400), where you can book the intimate Butterfly Room (maximum capacity: four) for just the two of you. A four-course dinner, including goose-and-duck foie gras with Swedish lingonberries, rack of lamb, and a rose for every woman, is $99. (If it's booked—it wasn't at press time—make a reservation for your anniversary.)

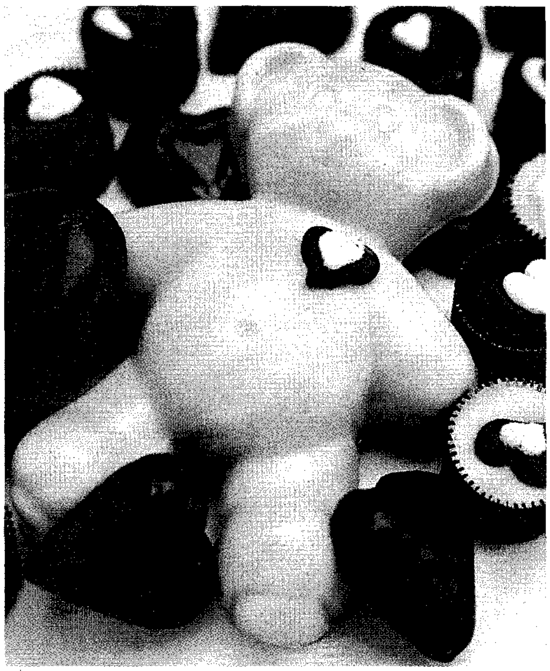
BETH LANDMAN KEIL



SALES & BARGAINS **SHYAMA PATEL**

Love Bites

This Valentine's, **stick with the tried-and-true**—*but not the expensive or stodgy. Chocolates plain and fancy that'll ensure a* **mouthful of kisses.**



Sweet hearts: Li-Lac's treats for your honey bear.

As merchants gear up for the sweet frenzy of Valentine's Day, it's easy to forget that classic gifts like flowers or chocolate—instead of, say, Palm Pilots or Bentleys—are perfectly worthy. For those who find a little gold box of Madison Avenue truffles just too twee, here are a few alternatives.

For minimalist, industrial-style quantities of chocolate, head to **Dairyland**, supplier to some of Manhattan's toniest food shops. Slabs run from $2.50 per pound for Van Leer to $5 per pound for Valrhona. A ten-pound bar of French Cocoberry ($30) is sure to impress.

Old-fashioned hand-dipped Valentine's confections from **Li-Lac** draw huge crowds. Chocolate bears are $8.50, heart-topped cups are 92 cents each, foil-wrapped pops are $2.75, and a pound of chocolate-dipped strawberries (twelve to fifteen) is $24.

Tasty treats are inexpensive at **Wolsk's Gourmet Confections**. Milk-, white-, and dark-dipped nuts are $6 per pound; nut clusters, pretzels, or caramels are $12; almond bark is $10; and chic broken-up hunks are only $4. Discounted name brands include Droste and Perugina. Mix in penny candy, marzipan fruit ($8 a pound), nuts (cashews are $6 a pound), or chocolate-covered coffee beans ($6.50 a pound).

Tired of the same old shapes? Mold your own with these supplies from **New York Cake & Bake**: Bulk chocolate ($3 to $12 per pound) and thousands of plastic candy molds ($1–$7). Would-be pastry chefs can find every imaginable baking pan, cookie cutter, and sugar flower. Pretty red boxes ($2 or less) make presentation a piece of cake.

Dairyland, the Chef's Warehouse, 1300 Viele Ave., Bronx (718-842-8700); Li-Lac Chocolates, 120 Christopher St. (242-7374); Wolsk's Gourmet Confections, 81 Ludlow St. (475-0704); New York Cake & Bake Supply, 56 W. 22nd St. (675-CAKE).

ALWAYS A DEAL

I See London, I See France...

For Valentine's-Day lingerie, head to Tati, a French discounter whose selection is always 60 to 70 percent off. Labels currently include Lina Rosa, Simone Perelle, and Carven (a lace Lina Rosa bra is $15; the panties are $10), but stock's always coming in, and you could stumble upon a stash of La Perla or Hanro. If you're planning the big event, pick through thousands of European wedding gowns from Sybilla, the Emanuels, Harrods, and others. All cost less than $600. *475 Fifth Ave., near 41st St. (481-8284).*

Picks of the Week

Language, the NoLIta style-setter, is unloading all winter clothing at 50 to 70 percent off: Antonio Berardi Lurex dress, was $960, now $288; Bella Freud coat, was $870, now $348. *238 Mulberry St. (431-5566); A.E., M.C., V., checks; Mon.–Sat. 11–7, Sun. noon–6; 2/8–2/22.*

Joel Name Optique deParis's frames and sunglasses from last season are now up to 70 percent off. Gucci styles that were $155 are $93; Calvin's, were $175, now $123; and Armani's, were $245, now $95. French and Japanese styles on sale, too. *65 W. Houston St. (777-5888); A.E., M.C., V.; Mon.–Fri. 11–7, Sat. till 6; 2/8–2/28.*

Barneys' Warehouse Sale is here. You know the drill: long lines, odd lighting, and fab deals. *255 W. 17th St. (450-8695); A.E., M.C., V., checks; Mon.–Fri. 9–9 (8–9 on 2/11–2/12), Sat.–Sun. 10–7; 2/11–2/28.*

Richards Interior Design custom upholstery is now 20 to 60 percent off: selected shades, were $18 and up per square foot, now $12; queen headboards, were $595, now $295; furniture samples, up to 60 percent off. *1390 Lexington Ave., at 92nd St. (831-9000); A.E., M.C., V.; Mon.–Fri. 10–6, Thurs. till 7, Sat. till 5, Sun. 11–5; 2/8–3/1.*

Olive & Bette's sale features trendy winter clothes for women at 40 percent off: Jill Stuart dresses, were $266, now $150; Daryl K pants, were $204, now $125. Sizes 2–10. *155 W. 72nd St., fourth floor (712-9761); A.E., M.C., V.; Fri. 9–7; 2/12.*

Anna Sui winter styles are all 40 to 70 percent off: mohair jacket, was $530, now $160; knit dress, was $230, now $70. *113 Greene St. (941-8406); A.E., M.C., V.; Mon.–Sat. 11:30–7, Sun. noon–6. 2/13–2/28.* ■

DO NOT PHONE: Send suggestions to Shyama Patel, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, four weeks before the sale. Sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be given preference.

Photographs: top, Steven Freeman; bottom, Tom McWilliams (2).

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MOVIES PETER RAINER

My Beautiful Launderer

Though it's about a ménage à quatre, the French-made 'Dry Cleaning' is oddly conservative; 'Hands on a Hard Body' could only have been made in America.

FOR SUCH A SUPPOSEDLY SOPHISTICATED RACE, the French sure make a big deal about the transgressions of the flesh. Their film artists are too easily shocked: Adultery among the bourgeoisie is still Topic A in many of the Gallic exports. It's time this great national cinema got hip to a few new sins. What is the world coming to when even an American geekster like Todd Solondz (*Happiness*) can outshock the children of De Sade and Baudelaire?

Dry Cleaning is the latest French film to demonstrate that making whoopee has its downside. Jean-Marie (Charles Berling) and his wife, Nicole (Miou-Miou), run a cleaning shop in a provincial industrial town outside Paris. Their idea of a night out is grousing over dinner with the other merchants, but on one particular evening they attend a drag show at a local nightclub, La Nuit des Temps, and become unsettlingly enamored of one of the acts—a brother-sister combo. When Loic (Stanislas Merhar), the brother, shows up the next day at the couple's shop to get his sequined dress dry-cleaned, he recognizes his wide-eyed patrons. Before long, they're all back at La Nuit des Temps en route to a motel tryst where sister (Mathilde Seigner) pairs off with Jean-Marie and brother beds Nicole. Jean-Marie short-circuits the situation before the panting gets out of hand, but these prim bourgeoisie are goners: Pretty soon, Loic, now on his own, insinuates himself into their lives, even their home—and it's not just Nicole he's after but Jean-Marie as well.

What the *quatre* sank: Charles Berling and Miou-Miou in Anne Fontaine's *Dry Cleaning*.

Anne Fontaine, who co-wrote and directed, has a fine-cut humorlessness. Everything that she shows us is tinctured with double meaning. Even the laundry's rinse cycle is symbolic—whirling clothes equal whirling lives. It's all too patterned: The couple that spends its days cleaning other people's dirty laundry ends up swamped in its own. Something of grave consequence is supposedly being imparted, but the effect is lackluster—it's like a Pinter play that's been given a snide-ectomy. With his languid punk androgyny, Loic holds the screen, but Jean-Marie and Nicole don't have much charge. They're in the movie to be tossed and transgressed. Even when they're being perverse—even when it's clear Jean-Marie is savoring Nicole's infidelities as if they were his own—they're dullards. This is the kind of movie where the husband displays his terror at the interloper's advances by taking up smoking again.

Fontaine is an anti-hedonist. Her movie isn't about the virtues of freeing yourself up; it's about how letting go shuts you down. Watching Miou-Miou, we can choose to recognize in the tranced-out Nicole the gamine gleam of the actress from *Going Places* and *Jonah Who Will Be 25 in the Year 2000*. (It's the only way to make sense of the character.) But the gleam is faint. Nicole is a beautiful blank, and blankness has been Miou-Miou's façade for a while now. Offscreen, in her comportment and outspokenness, she still represents for the French the friskiness of common folk—the movie star as one-of-us. Onscreen, however, she exudes a wan respectability, and *Dry Cleaning*, despite its subject, changes none of that.

Hands on a Hard Body IS ABOUT ONE OF THOSE REAL-LIFE homegrown gothic events just crying out to be chronicled. Every year in Longview, Texas—population 70,000—an auto dealership stages a contest in which entrants are required to stand around a fully loaded Nissan hard-body pickup with at least one hand on the truck at all times (minus five-minute breaks every hour; fifteen every six). The last person standing wins—and past winners have taken it up to 83 hours. S. R. Bindler, an NYU-film-school graduate, videotaped this contest in 1995 for less money than what the truck is worth—around $15,000. The results aren't all

Photograph courtesy of Strand Releasing.

they might have been; we don't get very far into the character of any of the contestants, and the camera often hovers and whirls when you want it to just sit still and observe. But Bindler doesn't poke fun at these people or turn them into freaks. It's clear right away that most of them are going through this for the very good reason that they're unprosperous and need a truck to pay the bills.

Jammed around the hard-body, the original 24 men and women are like a squadron of bombardiers on a dangerous mission—they know they're not all going to make it. Roly-poly Ronald McCowan consumes kilos of Snickers. The devoutly Christian Norma Valverde, wearing headsets, pumps herself up with spirituals. The fortyish Benny Perkins, a winner two years ago, is back again, and in pretaped interviews he talks about the event as if he's a recovering POW. "It's all about who can maintain sanity the longest," he says, and sure enough, round about the third day, people start getting loopy and giggly. Eating jumbo burgers and fries during the breaks is the clearest mark of insanity. "That'll take you down," says Benny, who knows and knows. A filmmaker such as Werner Herzog or Errol Morris could have turned this subject into a creepy-crawly sideshow, but I'm glad they didn't get wind of it. Weirdness this good deserves the plain treatment.

IN MARCH 1944, WHEN THE NAZI WAR machine was almost spent, Germany invaded Hungary and, in less than four months, virtually annihilated one of Europe's largest Jewish populations. The Survivors of the Shoah Visual History Foundation, founded by Steven Spielberg, has been preserving on film since 1994 the testimony of thousands of Holocaust eyewitnesses. The documentary **The Last Days**, directed by James Moll, centers on five Hungarian survivors. Their recollections, interspersed with rare footage including wartime photos taken in Auschwitz, are memorializations of experience. Because these people, including California congressman Tom Lantos, have sustained their lives, the film's tone is ostensibly inspirational. But the abomination of their past stays with one, too. The film's straightforward accounting is perhaps the only respectable way to deal with the enormity. Metaphor would be a paltry substitute—which is why Roberto Benigni's *Life Is Beautiful*, for all its goodwill, offends. No subject is exempt from dramatization, but Benigni's transformation of the camps into a bloodless fairy-tale fable between father and son etherealizes the agonies that *The Last Days* so devastatingly describes. ▬

Peter Rainer's 1998–99 reviews are available at **newyorkmag.com**.

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BOOKS WALTER KIRN

The Smashing Eggheads

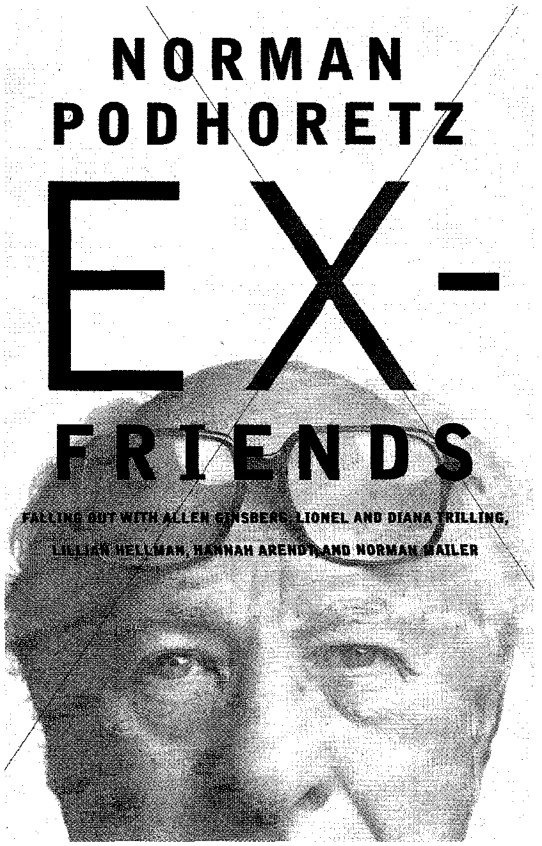
Norman Podhoretz's memoir of bare-knuckle intellectuals is good, trashy reading—Jerry Springer by another name.

Ex-Friends
BY NORMAN PODHORETZ
The Free Press; 233 pages; $25

NOT WITHOUT JUSTIFICATION, GIVEN ITS HISTORY of vendettas, rubouts, and closed-door initiation ceremonies, Norman Podhoretz calls it "the Family"—the ring of liberal New York intellectuals who, through the fifties, sixties, and early seventies ruled the bloody Olympian turf of such exalted journals of opinion as *Commentary, The Partisan Review,* and *The New York Review of Books.* Like literary mobsters, but without the actual Mafia's occasional spasms of mercy for its own, this select gang of writers warred over issues from socialism to the Vietnam War, tolerating, according to Podhoretz, little dissent and no disloyalty. To be with them meant getting the right professorships and the most coveted party invitations; to be against them meant, Podhoretz writes, a kind of Siberian exile in one's own study.

Podhoretz's new memoir, *Ex-Friends,* traces his gradual alienation from the likes of Lionel and Diana Trilling, Hannah Arendt, Allen Ginsberg, and Norman Mailer—a sampling of the Family's made members who turned against him as he aged and changed, going from an appropriately leftish Columbia University wunderkind to an unapologetic Reagan man. It's a hallmark of Podhoretz's aggrievement that he blames nearly all these breakups on the other party, number one, and on intellectual politics, number two, rather than on, say, raw dislike of someone's face. For while there's sufficient dirt in the book to cause the reader to at least suspect that Podhoretz can be pretty personal in his quarrels (anecdotes about Ginsberg's sexual high jinks and Mailer's drug use stand out), the ruling notion is that his falling-outs were the result of clashes over ideas.

These clashes follow a common pattern. Take Podhoretz's history with Ginsberg. As fellow students at Columbia, they supposedly liked each other and recognized each other's talent and promise. Podhoretz was impressed by Ginsberg's gift for aping traditional poetic forms, but when the author of "Howl" transformed himself into a "Pied Piper" of radical youth, his erstwhile admirer changed his tune. Though still a full-fledged lefty, Podhoretz wrote that Ginsberg's Beat confederates felt that "sordid acts of violence are justifiable so long as they are committed in the name of instinct."


NORMAN
PODHORETZ
EX-FRIENDS
FALLING OUT WITH ALLEN GINSBERG, LIONEL AND DIANA TRILLING,
LILLIAN HELLMAN, HANNAH ARENDT, AND NORMAN MAILER

How to lose friends and influence people: Making enemies is Norman Podhoretz's true gift.

What's more, Podhoretz was skeptical about Ginsberg's homosexuality, wondering if it wasn't indeed a pose meant to fill out his wild underground image. A flurry of letters and shouting matches followed, with Ginsberg playing the inflamed bohemian, charging his peer with a juvenile grudge going back to a college squabble over the editing of one of his poems, and Podhoretz playing the principled young thinker, chiefly concerned, he claims, with Ginsberg's moral stance.

To this colorful tempest in a pot pipe, Podhoretz brings plenty of marginal disgust over Ginsberg's lifestyle and choice of friends, running down everything from his crappy apartment to the financial windfall he received for his literary papers, while insisting that their dispute, at least for his part, was primarily a cultural matter.

Podhoretz's method throughout the memoir is to play up the will-to-power in others and highlight their unwillingness to see it while cheerfully admitting to his own. As Manhattan's last honest man, Podhoretz suggests that by knowing what drives him—pride, ambition, lust for praise—he's free to think and judge more rationally, while those who deny or hide their egotism tend to be its slaves.

It's an arrogant point of view, to say the least, and reason alone, the reader can't help but feel, for any old friend who felt its chill to dump him, their political disagreements notwithstanding. Yet Podhoretz can't seem to see it. The looking glass through which he views himself is decidedly less powerful than the microscope he turns on others. Indeed, Podhoretz's mirror seldom yields other than a flattering image. Brilliant student. Faithful, if tempted, husband. Courageous editor. About the only peccadillo he cops to (besides his appetite for fame, which is really a virtue, he argues) is a youthful fondness for strong drink.

Podhoretz may not be fully aware of the reasons people disliked him so, but he does have a knack for portraying that dislike and conjuring up an era as a result. For the Family, the problem of problems was the Cold War and its now unintelligible array of subsidiary questions. Were Hitler and Stalin equivalent villains? Could Soviet communism reform itself? Should America be spelled Amerika? And who would you rather have marry your sister, Lenin or Trotsky? Looking back on them from the placid, globalist nineties, these formerly life-or-death debates have the sepia quaintness of baseball seasons past. It's hard to believe that they inspired slammed doors once, vows of revenge, and hurled martinis, and yet they surely did. The strength of *Ex-Friends* is in making these tantrums plausible, in bringing a lost time to life, and in this respect it's absorbing reading. So absorbing, in fact, it's almost trashy.

The chapter on Norman Mailer, placed last, shows Podhoretz the gossip in all his glory and lets us forget for a blessed interval Podhoretz the embattled moralist. The pages drip with steamy, bloody juices. Even as the two Normans zing each other about their positions on existentialism and foreign policy, they contend on a baser, dirtier plane. Mailer, in the role of the corrupter, invites Podhoretz to join a threesome. He thrusts a joint at him and makes him inhale. After stabbing his wife at a rowdy party that Podhoretz makes sure to stipulate he had the sense to exit early, Mailer runs to his upright friend for counsel—an honor Podhoretz still hasn't lived down, it seems. "There was a strategy session by the Mailer family that Sunday evening at which I was among the few outsiders. . . ."

The use of the word *outsiders* is telling. Hostility Podhoretz can abide (he views it as a distinction, one gathers), but irrelevance, no way.

In purely emotional terms, *Ex-Friends* is Podhoretz's way of telling the world that, rejected or not, he was a contender once. A contender in a particularly strenuous league. There's a true and affecting sadness in this, not just for him but for the culture at large. At a time when intellectual debate means Carville versus Falwell on the *Today* show, the internecine battles of the Family, whatever their muddy personal roots, seem towering indeed. ■

Walter Kirn's 1997–99 reviews are available at **newyorkmag.com**.

SHORTS

The Crime of Sheila McGough (KNOPF; $22) is, *to put it plainly, charmlessness.* And it is Janet Malcolm's task to show how lack of charm can lead a good woman to disbarment and a prison term for crimes (probably) not committed. McGough's overzealous defense of a con man was *perceived* as fraud, and so the book reads more as a comment on the importance of personality than as a revelation of a miscarriage of justice. She surely didn't deserve prison, but the courts hardly deserved a lawyer who, as her own attorney put it, "would take on a cause and flog it to death." Malcolm examines her dislike for Sheila even as she tracks down the witnesses against her. She doesn't quite succeed in transforming the unpleasant into the worthwhile. The creaky machinery of the legal thriller makes you yearn for a big payoff—but no one, except poor Sheila, goes to jail. ALEXANDRA LANGE

ALEX GARLAND LIKES TO LEAVE READERS hanging. Not until the final pages of **The Tesseract** (Riverhead; $24.95) does he reveal the relevance of the enigmatic title. At first, the book looks to be just another steamy tropical thriller. Sean, an English smuggler, sweats in his Manila hotel room awaiting a meeting with Don Pepe, a local gangster. Rosa, a housewife, frets over her children and fights with her mother. Vincente and Totoy, two street orphans, pick their way across the urban wasteland. As the characters drift toward a common fate, we see their pasts in luscious detail. Jumping and backtracking, Garland achieves a sort of narrative origami, whereby space and time are folded back on themselves to create a four-dimensional figure—the tesseract—making the book fascinating and somewhat maddening. To borrow one of Garland's phrases, we see both the thing unraveled and the thing itself. NICK MEYER

Werewolves in Their Youth (RANDOM HOUSE; $22.95), Michael Chabon's new story collection, reads as if he sat down and thought, *What's the worst thing one could do? Betray a childhood friend, steal from an ex-wife's grandmother, sleep with the baby-sitter?* He's got them all covered. But his weak-willed characters never go through with their emotional crimes, so the book is filled with almost-disasters. Only "That Was Me" comes to life. Its protagonists, a couple locked in an uneasy battle of wills, have an opaque complexity that passes for nature. " 'What's the story with Olivier?' " he asks her, of her proposed conquest. " 'I think I scared him off with my evident madness.' 'Do you want to dance?' 'No,' she said. 'Let's go home.' 'Meaning what?' said Jake." The last question—plaintive? manipulative?—is the real horror. A.L.

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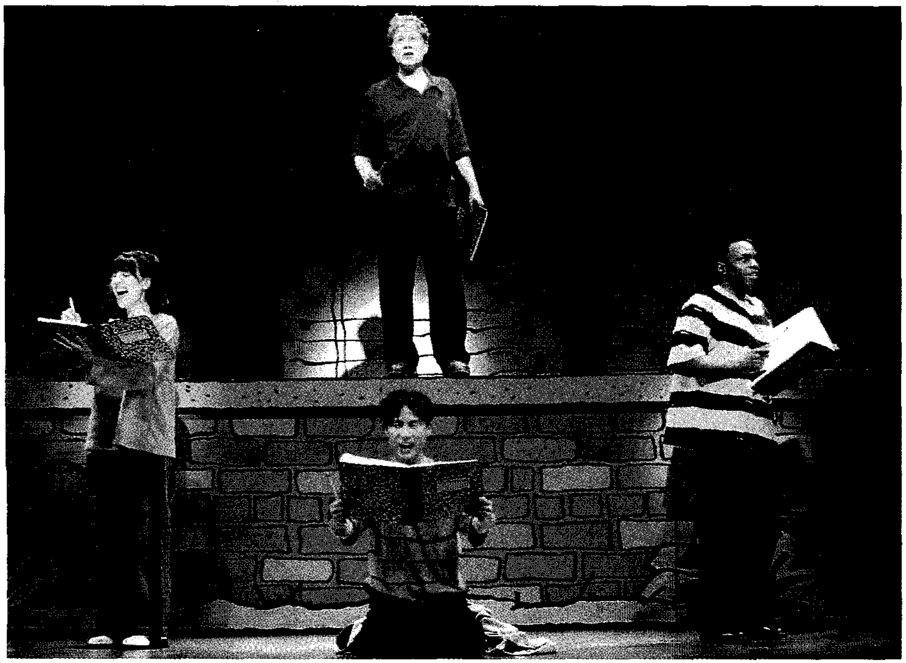
Peanut Gallery

'You're a Good Man, Charlie Brown' is a comic strip set to music, but thanks to a slick production and a smart director, it proves more dimensional than the competition.



Strip mall: The cast of *You're a Good Man, Charlie Brown.*

COMIC STRIPS DO NOT NATURALLY TRANSLATE INto Broadway musicals, and indeed, **You're a Good Man, Charlie Brown**, based on "Peanuts," started life Off Broadway in 1967, amassing an impressive run. A good musical, these days, being as hard to find as a good man, it's not surprising that this nugatory nugget should re-emerge as a somewhat fancier Broadway offering. Clark Gesner, who wrote the book, lyrics, and music, never had a comparable success, but even one such whopper ain't peanuts.

The present revival is a curious hybrid, half delightful, half letdown: The question is whether half a bird in hand is worth one in the bush. Clearly, if an adult cast of six is to animate a half-dozen popular cartoon figures—three little boys, two little girls, and one superdog—they have to be expert performers as well as something even more important: able to dig up the buried child (or dog) in themselves, not as easy as it sounds. Three cast members can; three fail.

Kristin Chenoweth, as Sally Brown, replacing another character in the original version, is something you won't often encounter: perfection. Without stooping to caricature, the actress looks, sounds, walks, breathes sassy, precocious little-girlhood, solemnly sure of her worth and exercising her superiority with serene loftiness. You do not have to be a parent, or even a man, to want to wrap her in tissue paper and take her home with you. Her love is Linus Van Pelt, he of the famed security blanket. Linus is incarnated by B. D. Wong, no stripling but a veteran actor who can gaze and chatter as ingenuously as if born yesterday. Yet he is also the thinker of the gang, manifestly sucking his wisdom out of his thumb.

Roger Bart, tall, clean-cut, frat-boyish, would not seem to be the likeliest Snoopy, especially not without a dog mask, tail, and other such appurtenances. But it just goes to show that a dog's Bart can be as good as his bite: The actor is the essence of dogginess from the optimistic expectancy in his eyes to the bounce in his cavortings. When he hunkers down for a siesta, his limbs jellify into sensuous bonelessness, and his growls melt into blissfully dying burbles. His fantasizing himself as that flying ace, the Red Baron, is as airy-hairy as caninely possible, and he is equally at home in the pilot seat of a Fokker triplane as surveying the world from the top of his doghouse.

Lucy Van Pelt, the pint-size termagant with the gargantuan ego, requires a particularly fine actress to bring out the Xanthippe-adoring Socrates in all of us. Alas, the stringbeany Ilana Levine wields no such magic. Her tormenting of brother Linus and uncouth attempts to vamp Schroeder are technically correctly executed, but we never forget that this is acting, and by an adult at that. As Schroeder, the Beethoven-obsessed keyboard belaborer, Stanley Wayne Mathis, good as he was in *Jelly's Last Jam* and *The Lion King*, would not appear to be the obvious choice. And sure enough, his Schroeder is only obvious, not choice. He conveys no genuine childlikeness, and when he infuses his singing with *St. Louis Woman*–ish soul, the spirit of Ludwig Van is betrayed.

The crowning fiasco, however, is the Charlie of Anthony Rapp. In the vastly overrated *Rent*, he was, in my view, the greatest irritant, but he was doubtless cast here as bait for the *Rent* fans. His straining to portray a lovable loser only emphasizes his basic smarminess. Hard as it is to define charm, I can define its opposite in two words: Anthony Rapp.

Clark Gesner's music and lyrics never rise above the functional, but at least they are that. The book is better, thanks to the original "Peanuts" vendor, Charles Schulz. The best song is Sally's "My New Philosophy," which, like other good things here, is new and by Andrew Lippa. Nobody does cartoonish scenery better than David Gallo, whose dizzying cleverness transcends into arch-clever dizzyingness for the Red Baron flying sequence. Kenneth Posner's lighting is not a whit less ingenious, and not for a moment witless. Michael Krass's costumes seem to be cut from not cloth but smiles, and Michael Mayer's direction tirelessly whips these ex-drawings into exciting life.

(continued on page 74)

Photograph by Carol Rosegg.

CLASSICAL MUSIC PETER G. DAVIS

What's the Score?

Juilliard's fifteenth Focus! festival surveyed the broad range of contemporary American composition and found a scene driven by diversity, if not passion.

THE JUILLIARD SCHOOL'S FIFTEENTH ANNUAL **Focus!** festival of new music bravely attempted the impossible: a broad overview of what's happening right now in American composition as the century draws to an end. No one knows for sure how many people in this country consider themselves composers of concert music, but according to Joel Sachs, Focus!'s indefatigable director, various counts put the number at somewhere between an astonishing 20,000 and 40,000. That's rather more than this weeklong festival could accommodate, so Sachs had to make do with seven programs containing just 47 scores, all written in the nineties by composers between the ages of 22 and 90. Practical considerations also dictated a preponderance of short pieces for small instrumental groups, which meant that operas, most large-scale orchestral works, and complex mixed-media creations had to be ruled out—a pity, since such ambitious projects are occupying American composers more and more nowadays. Still, there was plenty of interest to be heard at the six concerts I attended, along with more than enough information to draw some conclusions.

One thing is certain: Diversity rules. Not so long ago, the new-music scene was a battlefield where opposing factions fought viciously over the sort of music deemed proper for an American to write: traditional European refinement versus native cussedness, uptown academicism versus downtown experimentation, maximalism versus minimalism, rock grunge versus slick neo-romanticism. Those wars are now over, politeness reigns, all styles are acceptable, and virtually no piece I heard sounded like any other. Each composer apparently functions happily in a world of his or her own (the idea that a woman can write music, once controversial, is also no longer an issue), and everyone now seems to live in peaceful cohabitation.

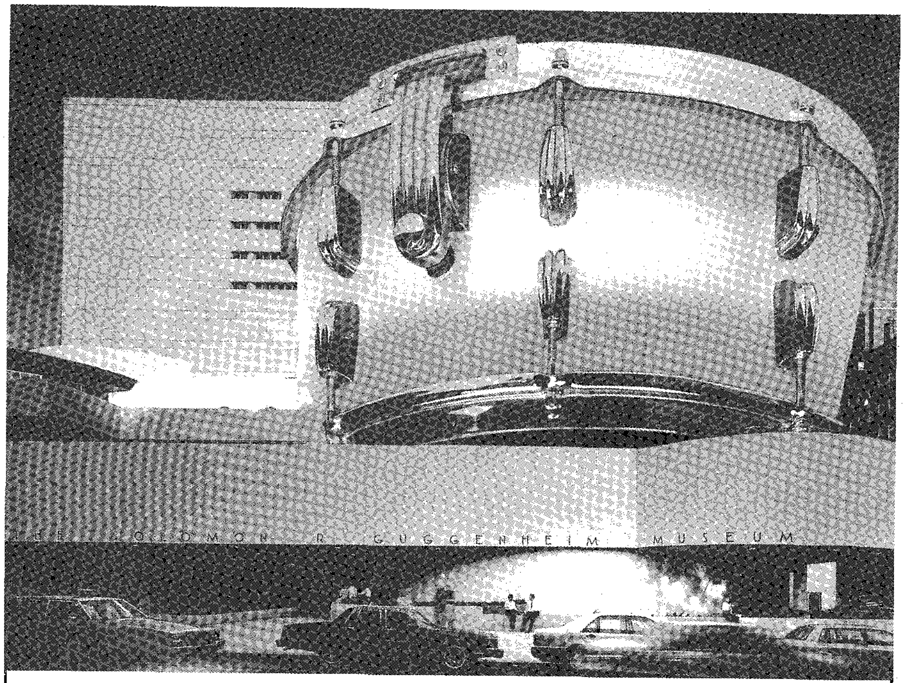
Concert No. 5 typified a new era of good feelings in which everything goes, a program framed by the salsa rhythms of Paul Marquardt's *Test Pattern* on the one hand and the spiraling particles of sound that drive *Spin 2*, by Lois V Vierk, on the other, both pieces written for two pianos. In between came *Kokoro* for solo violin by Roger Reynolds, a magisterial Zen-like exploration of the mind's "extreme and alternative worlds"; Bernard Rands's delicately impressionistic ". . . sans voix parmi les voix . . ." for flute, harp, and viola; *Four Movements for Piano Trio,* another flavorful East-meets-West amalgam by Bright Sheng; and Robert Constable's explosive *This Is No Sonata,* a piece for solo percussion inspired by that classic horror movie *The Fly,* in which a futuristic device breaks down an object into its smallest parts, transports them to another location, and reassembles them.

While all this freedom of expression and warm collegiality is very well, it does have a downside. Tightly organized groups of composers with common agendas have traditionally been a powerful force in winning Establishment attention in this country—finding ways to get performed is still the American composer's biggest headache—but when thousands of composers are working on their own, the chances that they will go unrecognized and unplayed rise dramatically. Even concertgoers with a welcoming attitude toward new music are liable to be confused when confronted with so much multiplicity, and most will probably prefer to retreat into the comforting arms of the past. Mozart, after all, for all his originality, worked within a shared style that audiences of his day instantly recognized and accepted.

Could that possibly explain why too much music played at this year's Focus!, despite the variety and craftsmanship, lacked any real sense of mission or expressive urgency? That was especially true with the works by composers under the age of 40, perhaps inevitable when a young generation has so much free

Luxuriating: Conductor David Loebel and baritone Kimako Trotman performing Lou Harrison's Symphony No. 4.

Photograph by Toby Wales.



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choice and no rigid dogma to rebel against. Their battle-scarred elders, ironically, usually generate a good deal more energy. For sheer cannily organized, gut-appealing instrumental drama, there was little to compete with Charles Wuorinen's *Big Epithalamium* for eight trumpets, short as it was. Nor did I hear anything more exquisitely articulate than Mario Davidovsky's *Quartetto No. 2* for oboe and string trio. Both composers, now in their sixties and still misperceived by some as arid uptown academics, have held their own, continue to be prolific, and, I suspect, will eventually be ranked among the finest composers late-twentieth-century America has had to offer.

Otherwise, the most immediate and vital music I heard came from composers, young and old, who uphold the time-honored American tradition of musical mavericks. At 81, Lou Harrison positively luxuriates in a style that reflects a lifetime of absorbing a surprising diversity of musical materials. His imagination has been fired by everything from neo-medievalism to Asian influences and unusual instrumental tunings, all of which blossom grandly in his expansive *Symphony No. 4*. John Luther Adams (who is about half Harrison's age) also creates a vivid personal vision in *Sauyatugvik: The Time of Drumming*. I suspect that the visceral thrill of this piece derives from Adams's strong commitment to Alaska, where, he says, he hopes "to make music which belongs here, somewhat like the plants and the birds"—surely such an exciting score for percussion, timpani, and two pianos could have been written nowhere else, an evocation of Eskimo drumming and dancing that verges on the ecstatic.

CLASSICAL MUSIC

As usual, Juilliard students seem more than enchanted with the opportunity to tackle music of their own time. One of the pleasures of Focus! is listening to so many young talents tear into tough new scores with such enthusiasm and instrumental virtuosity, and right now the school appears to be particularly blessed with fabulous string players. Few violists succeed in getting the big career, but Masumi Per Rostad is surely headed for one, judging from the heady combination of lyricism and klezmer abandon he brought to Paul Schoenfield's spicy *Viola Concerto*. And having mastered the intricacies of Reynolds's fiendishly demanding *Kokoro* so completely, Ju-Young Baek should find the solo-violin works of Bach and Bartók a breeze. If American music really is entering the new millennium as a disorderly free-for-all, at least there will be plenty of gifted instrumentalists to focus the picture. ■

Peter G. Davis's 1997–99 reviews are available at **newyorkmag.com**.

TELEVISION **JOHN LEONARD**

No Menace an Island

A Stranger comes with the bad weather in 'Stephen King's Storm of the Century'; in 'Funny Valentines,' Alfre Woodard plays a city mouse returned to the South.

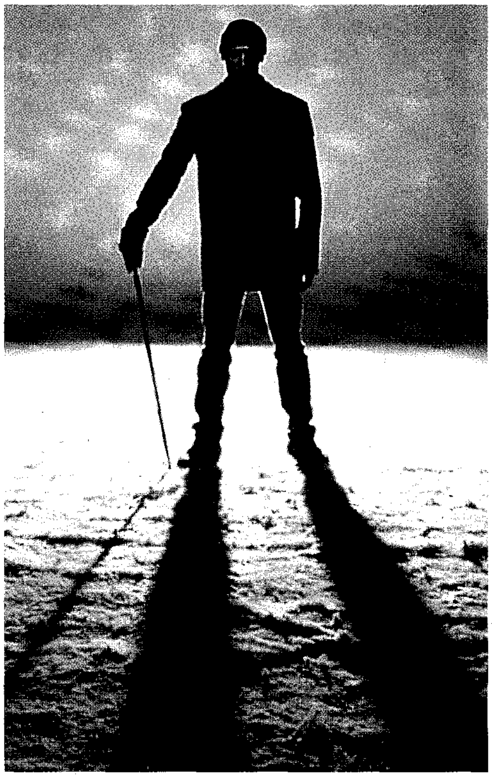
WHILE WHAT FOLLOWS IS BY NO MEANS INtended to suggest that Stephen King is a secret reader of Claude Lévi-Strauss, there can be no question that he's an anthropologist in his very own rain forest, sending back monographs on the table manners, kinship patterns, linguistic systems, and symbolic folderol of the aboriginals. In parsing his six-hour novel for television **Stephen King's Storm of the Century** (Sunday, Monday, and Thursday, February 14, 15, and 18; 9 to 11 P.M.; ABC), you might think of Maine as Brazil; and of the offshore island Little Tall as an Amazonian atoll; and of its 400 fish-eating indigenes as Tucuna Indians stuck in a malefic variation on their ancestral myth of the baby-snatching frog and the honey-gathering cycle.

You think maybe I'm kidding. But only sort of. You haven't seen the munchkins of Little Tall burst into a creepy chorus of "I'm a Little Teapot" before succumbing to a mass coma. Nor the snowmobiles like Valkyries. One man's attic is another's bricolage. From children's games (those encrypted riddles) and the Holy Bible (a how-to manual on abusive sex and crazy violence in the goat-munched desert), plus some gothic weather and a desire to shock, King manufactures nightmares so adhesive that they could be Grimm and so primitive that they must be structuralist. For the purposes of *Storm of the Century*, he has conjoined the Mother of All Nor'easters in the winter of 1989, the Gadarene swine in the Book of Mark, Dürrenmatt's *The Visit* and Shirley Jackson's "Lottery," the Pied Piper and Peter Pan.

A blinding snow begins to fall, a bitter wind whips up, and the telephones and electricity fail, cutting off Little Tall from the mainland. A dark stranger (Colm Feore) with a silver wolf's-head walking cane rings the doorbell of an elderly widow (Rita Tuckett), who is drinking tea and watching the weather on television. Explaining, "Born in lust, turn to dust; born in sin, come on in," he rips her eyes out, finishes her cup of tea, and waits for the police, to whom he eventually confides his odd name ("Linoge") and his enigmatic message ("Give me what I want and I will go away"). Otherwise, when not blurting out the shameful secrets of the solid citizens who come to gawk at him, Linoge is content to squat in his cell, half-smirk and half-seethe, baring the occasional fang. But no bars can hold his wolf's-head cane.

The police consist of a constable, Tim Daly, and his deputy, Casey Siemaszko. Daly and his wife, a ravishing Debrah Farentino, also run the general store. Jeffrey DeMunn, a bad-tempered town manager, thinks he runs the island. Other solid citizens include Steven Rankin, Soo Garay, Spencer Breslin, Nada Despotovich, Christopher Marren, Becky Ann Baker, Richard Fitzpatrick, Kathleen Chalfant, etc.—it's a big, voluble cast, with many white-bread children. And except for the children, they all have secrets—adultery, abortion, child molesting, marijuana, cheating on a school exam. And they all dream the same dream—of flying and falling; of being "disappeared" like either Latin American dissidents or the "lost colony" of the first English settlers in Roanoke off the Carolina coast in 1587. And one by one, as if every time the Storm King ups the ante on gothic weather he must also pile on violent death, they pick themselves off—an apparent suicide by hanging, an ax splitting a skull, a drowning in a bathroom sink. And always, nearby, usually scrawled in blood, is the same message—GIVE ME WHAT I WANT AND I WILL GO AWAY.

Of course, I won't tell you what Linoge wants. (Nor do I know what Roanoke means: Indian revenge?) But Linoge is an anagram for *legion*—as in the "unclean spirits" exorcised by Jesus in Chapter 5 of Mark, whose names are Legion ("for we are many") and who "entered into the swine; and the herd ran down a steep place into the sea . . . and were choked in the sea." And what Linoge wants, Little Tall will give him, with a single dissenting vote, at one of those storied New England town meetings where these crusty fisherfolk prove to be as toad-ugly as a bunch of Deep South or Old West lynch-mobsters, only wearing nicer sweaters. I must say that as much as Colm Feore satisfies as a satanic zombie, I'm truly disappointed by the wimping-out of Debrah Far-



Guess who's coming to dinner? Colm Feore, uncalm eye in *Stephen King's Storm of the Century.*

Photograph by Frank Ockenfels 3/ABC.

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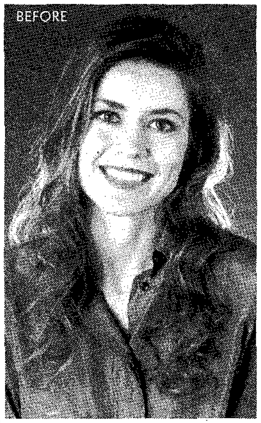

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entino, who was such a stand-up woman warrior in both *Earth 2* and *EZ Streets*. But the Storm King doesn't disappoint at all. As we have come to expect from his novels and his mini-series, he is Walt Disney's Evil Twin.

FOR BLACK HISTORY MONTH: THE TWO BEST entries of the week are **Funny Valentines** (Sunday, February 14; 8 to 10 P.M.; BET/Starz!) and **Deep in My Heart** (Sunday, February 14; 9 to 11 P.M.; CBS). *Funny Valentines*—directed by Julie Dash (*Daughters of the Dust*); starring Alfre Woodard (*Miss Evers' Boys*), Loretta Devine (*Waiting to Exhale*), and CCH Pounder (*E.R.*)—is a loose-limbed account of a well-to-do black woman's retreat from a troubled New York marriage to the Deep South and her childhood past. Woodard will introduce her citified daughters, Megalyn Echikunwoke and Kajuana Shuford, to her cousin Devine, her aunt Pounder, family history, old-time religion, homemade ice cream, front-porch swings, and traumatic secrets. Never mind the local doctor (Tom Wright) who seems to have been waiting for Alfre since high school, or the fact that her cousin may not be her cousin after all. The resonant performance is Devine's, as Dearie, who is supposed to be slow but who is actually glorious. Devine's eye lights up everything in the natural world, its flowers and fruit, vegetables and spices, most of which she's bottled herself in artful combinations. And it's precisely this rich texture that director Dash, an African-American Matisse, has always sought with her sensuous camera. Imagine, a TV movie that has nothing whatever to do with white folks, although you do see them standing around baffled.

Deep in My Heart is nothing out of the ordinary to look at, but almost everything bad that could possibly happen to anyone in this country has already happened to Gloria Reuben before she finds her mother, who turns out to be only one of three. When the baby Reuben is born black in Boston in the early sixties to a white Gerry Cummins (Cara Buono then, Anne Bancroft now) who had been raped, she is given up to the Roxbury foster care of Lynn Whitfield, then taken away by social workers who plant her with white-liberal adoptive parents (Alice Krige, Albert Schultz) in Milwaukee, where, after their divorce, she is neglected until, in high school, she meets Jesse L. Martin (Ally McBeal's doctor-squeeze), after which she will have five children of her own and then collect her mothers for a reckoning. It sounds schmaltzy and manipulative, but you will cry. ■

John Leonard's 1997–99 reviews are available at **newyorkmag.com**.

HAL RUBENSTEIN

Happily Ever Ocho

The location is loaded with bad karma, but Calle Ocho still beats the odds—further proof that the Upper West Side isn't the diner's nightmare it used to be.

SINCE NO ONE CAN RESIST A GOOD CINDERELLA story (provided it doesn't star Brandy and Whitney Houston), here's a version with such a spirited finale it merits a full mambo in glass slippers.

Once upon a time, back when finding Callebaut chocolate at Dean & DeLuca induced the same endorphin rush as an amethyst from H. Stern, Dino de Laurentiis, the producer of high-minded epics like *The Bible* and *Mandingo*, begat a gargantuan, marble-and-brass rival to Dean & DeLuca in a renovated co-op on West 81st Street. But the price tags at his uptown emporium weren't the only things in the gleaming cases that were hard to swallow. De Laurentiis took a bath that made the Great Flood seem like a baby shower.

After languishing empty for years, the space was reconfigured by Jeff Kadish and Steve Scher into an ungainly, pedestrian eatery with an awful name, Main Street, that merely reminded those of us from small towns that not only can't you go home again, why would you want to? However, in between acquiring two more partners (Paul Zweben and Spencer Rothschild) and opening their next two ventures, either they were kissed by the right frog or someone has an awfully grateful fairy godmother. The sultry Dragon Lady atmosphere and sly Pan-Asian variations at Rain on West 82nd Street are luring wary downtowners to the Upper West Side, and their Union Pacific on East 22nd is always serene and satisfying, due largely to chef Rocco DiSpirito's blossoming confidence in his own delicate touch.

Now here comes that enchanted ending. The enterprising quartet took another look at their original clumsy space, and thinking less John Philip Sousa and more Gloria Estefan, they came up with **Calle Ocho**, a beguiling new restaurant that insinuates its genial Latin rhythms at every rambling turn. The place's infectious high spirits don't start with the boisterous bar with its high slatted ceiling painted a cool frond-swaying green, or its languorously snaking couches, or even the constant sounds of salsa, samba, and merengue. Nor is it Jeffrey Beer's astonishing conversion of Main Street's old brick-walled, Skinner-box dining room into a spectacular Caribbean sunset diorama with a bell-curved louvered ceiling, huge lampshades swooping down like gulls, and banquettes that curve through the room like waves along the gulf.

What puts a grin on your puss faster than two rounds of mojitos is a staff so unwaveringly winning that at first you might suspect they're a couple of shots of tequila ahead of you. From the honest answers of the maître d' to the trio of women behind the bar who prove that you don't have to brandish a plunging neckline to be an enchantress, to a dining-room crew as solicitous as they are self-assured, the only way you could remain unfazed is if you're more comfortable getting your food through a takeout window.

Border patrol: Calle Ocho's chef, Alex Garcia (late of Patria), brings nuevo Latino uptown.

It's hardly surprising that Garcia, a longtime protégé of Patria's Doug Rodriguez, fills his palette with flavors from as wide a geographic range as his mentor. The difference is that while Rodriguez infuses each course with its own dramatic statement, Garcia's menu has more fluidity, so there is less dissonance when pairing dishes. Like the appetizers at Patria, Garcia's are expertly seductive (which, by the way, is the reason I'm baffled by Patria's current prix fixe menu; it's like taking a kid to Disneyland and then telling him he can hug only one Dwarf). Garcia's Peruvian shrimp chowder is a scrumptious cheap thrill, soothing until the sudden final sting of the achiote oil. Manchego cheese and meaty tomato sweetly tame ropa vieja stuffed into an empanada. Gloriously rum-glazed shrimp are stain-your-shirt juicy. Try to resist ordering another right away. Rellenos packed with a feisty chicken escabeche and scented by black olives are a compelling diversion. Or the tangy lobster seviche laced with

Photograph by Kenneth Chen.

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passion-fruit mojo to be scarfed as eagerly as the house red sangria. A warm spread of goat cheese, getting a lift from a hint of pear vinaigrette, pleasantly dominates a field-green salad. Octopus and calamari become lush and pliant when grilled and tossed with tender hearts of palm and chickpeas. And the mushroom empanada with peppers and eggplant is an appealing mix of brash and musky. The only starters that miss are the corn tamales, the arepas with bacalao, which are unbalanced by the power of their ripe tomatoes, and anchovies that taste oddly like herring when paired with beets (though considering the neighborhood, these could be a big hit).

In fact, considering the neighborhood, folks may be surprised that lime mojo makes roast chicken taste bright, crackling, and new. And the pumpkin-seed crust that surrounds the mahimahi could probably make even tripe irresistible. Mixed grill may offer a lot of meat, but it's not a very distinguished lot. Instead, enjoy the hearty beef tenderloin in an almost-tart-enough fig-and-onion marmalade, or thick Cuban "steak frites," whose accompanying yuca fries deserve a Super Bowl commercial all their own. Seafood fares beautifully in coconut-laced Dominican stew, but the fish should have been added later. Salmon's flavor can seem so rooted and inflexible, but the spice rub almost relaunches it, and the saffron paella with clams and chorizo alongside could be a dish all its own.

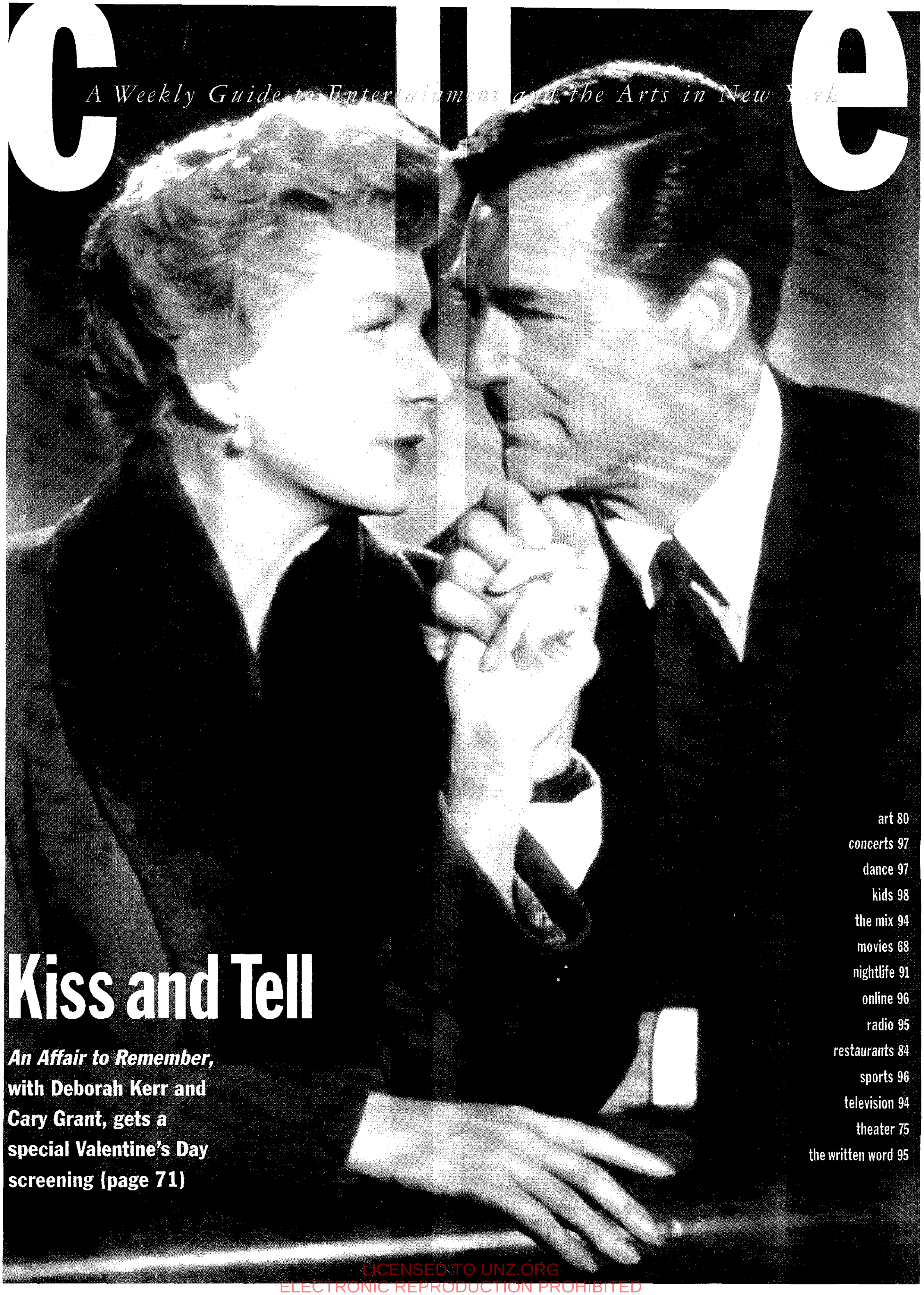
Most Latin desserts are like Enrique Iglesias: pretty and appealing but nothing worth craving. Calle Ocho's chocolate "coconut" shell merits tearing into, but the pale ice cream inside is scant reward. Rolled chocolate cake gets little help from a whirl of white-chocolate ice cream. And no matter what nationality, banana fritters make me think of Paul Prudhomme. 'Nuff said. However, either grapefruit-guava sorbet or the especially nutty chocolate ice cream offers a loving resolution. But if you want a real fairy-tale ending, how about a phenomenal cup of coffee? Here are three knockouts from Costa Rica, Guatemala, or Colombia. Each as welcome and unexpected as a wink from Prince Charming. Calle Ocho can't promise happily ever after, but, offering such enticing sounds and smells from south of the border, it's sure a lot more fun than going to some stuffy ball. This time, Cinderella, when you kick off your shoes, you're going to stay.

Calle Ocho, 446 Columbus Avenue, at 81st Street (873-5025). Monday through Thursday 6 to 11 P.M., Friday till midnight, Saturday 5 to midnight, Sunday 5 to 10 P.M. Appetizers, $7 to $13. Entrées, $16 to $22. A.E., M.C., V. ■

Hal Rubenstein's 1997–99 reviews are available at **newyorkmag.com**.

Cue

A Weekly Guide to Entertainment and the Arts in New York



Kiss and Tell

An Affair to Remember, **with Deborah Kerr and Cary Grant, gets a special Valentine's Day screening (page 71)**

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movies

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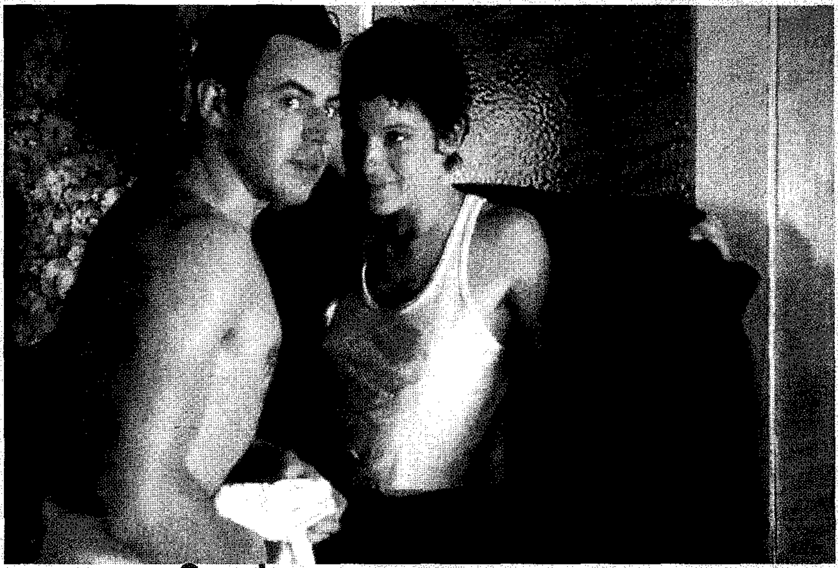


Opening
Three for the Road

The latest of the European influx of films with offbeat, sexually charged humor is *The Trio,* a German offering about a traveling team of pickpockets (made up of a sad, aging queen; his daughter; and a handsome bisexual newcomer) who get entangled among themselves. The romp, which stars Felix Eitner and Jeanette Hain (above), opens February 12 at Quad Cinemas.

New Films

★**Affliction**—Writer-director Paul Schrader's adaptation of the 1989 Russell Banks novel is a heavy dose of oppressiveness. Small-town New Hampshire looks like hell frozen over. Barreling his way through this frostbitten inferno, Wade Whitehouse (Nick Nolte) is the archetypal walking wounded. He's a good man gnarled by primal circumstance. The world of this movie is framed as a battlefield of male privilege, and even if you reject the hallucinatory machismo at its core, it holds you. There's excellent supporting work by Sissy Spacek, Willem Dafoe, Mary Beth Hurt, and James Coburn. Nolte is near the top of his form. The character he plays is afflicted all right—beyond reckoning. The movie is his dirge. (Rainer; 1/11/99) (1 hr. 54 mins.; R) *Angelika Film Center; Chelsea; Coronet; Lincoln Plaza Cinemas.*

Another Day in Paradise—James Woods plays a journeyman criminal in the Midwest looking for one last big score. He acts like he's barefoot on a griddle. Melanie Griffith is a cooled-out contrast with her snuggly ambiguousness and babykins voice. It's one of her best performances. As the young troubled couple who join up with these two, Vincent Kartheiser and Natasha Gregson Wagner introduce some dewiness into the acrid air. The director Larry Clark mixes higher realism with plush pop-psych cliches about the need for these people to connect. The final effect is oddly disjointed: We appear to be watching an avant-garde antique. (Rainer; 2/1/99) (1 hr. 45 mins.; R) *Angelika Film Center.*

At First Sight—Mira Sorvino is an architect who falls in love with her blind masseur (Val Kilmer) and persuades him to undergo experimental surgery to gain sight. Directed by Irwin Winkler. (2 hrs. 8 mins.; PG-13) *Village Theatre VII; Murray Hill Cinemas; Criterion Center; First & 62nd St. Cinema; Lincoln Square; Whitestone; Alpine; Kent Triplex; The Movies at Sheepshead Bay; Movieworld; The Movies at Staten Island.*

★**Babe: Pig in the City**—This is every bit as funny as its predecessor, but it's funny in a screwier, twistier way. Babe is first brought to the city by Farmer Hoggett's ovoid wife, Esme (Magda Szubanski), in a botched plan to feature him in a fair and use the fee to stave off the farm's foreclosure. They end up residents in a four-story rooming house—the Flealands Hotel—catering to pets. By the film's end, his goodness triumphs over the Gotham grunge. (Rainer; 12/14/98) (1 hr. 35 mins.; PG) *Centre Sunnyside.*

Beshkempir—The Adopted Son—A boy in a rural Asian village finds out that like many in his region, he was born into a large family that then offered him to a childless couple. Written and directed by Aktan Abdykalykov. In Kyrgyzstani with English subtitles. (1 hr. 21 mins.; NR) *Film Forum.*

Blast From the Past—A man comes out of a bomb shelter after 30 years alone. Starring Brendan Fraser, Alicia Silverstone, Sissy Spacek, and Christopher Walken. Directed by Hugh Wilson. (About 1 hr. 45 mins.; R) *Opens 2/12.*

★**A Bug's Life**—Disney's new computer-animated film is an iridescent marvel. It's also buggy with tie-ins, but that should not get in the way of our enjoyment of this wiseacre Aesop's fable. The ants on Ant Island have been terrorized by grasshoppers into harvesting food each fall as ritual offerings. When one of the ants, the perky Flik, accidentally spills the grasshoppers' bounty, the colony is endangered. Exiled, he seeks help from the bugs in a traveling flea circus. One reason the bugs come across so well here is that the sheen of the wings and exoskeletons, and the segmented way in which these critters move, are tailor-made for the technical requirements of computer animation. But there's another explanation for why bugs are naturals in this family-entertainment universe: They bring out the kid in everybody. (Rainer; 12/7/98) (1 hr. 34 mins.; G) *Village East; Village Theatre VII; Sutton; Whitestone; Linden Boulevard Multiplex; Main Street Cinemas; The Movies at Staten Island.*

The Celebration—A family reunites for its patriarch's 60th-birthday party and certain horrible secrets spill out over dinner. Directed by Thomas Vinterberg. In Danish with English subtitles. (1 hr. 40 mins.; R) *The Screening Room; Eastside Playhouse.*

★**Central Station**—I can't join in with the prevailing opinion that Walter Salles's *Central Station* is on par with early De Sica—I love early De Sica too much. But in this otherwise rather schematic swatch of social catharsis, Brazil's Fernanda Montenegro gives the best performance by an actress I've seen all year. De Sica might not have made this movie, but he would have recognized in her bitter, beseeching portrayal a kindred character. In Portuguese with English subtitles. (Rainer; 12/14/98) (1 hr. 55 mins.; R) *Quad Cinema; Lincoln Plaza Cinemas.*

Children of Heaven—A young boy loses his sister's only pair of shoes and tries to get them back without letting his parents know they are missing. Written and directed by Majid Majidi. In Farsi with English subtitles. (1 hr. 28 mins.; PG) *Lincoln Plaza Cinemas.*

A Civil Action—John Travolta, not at his best, plays the personal-injury attorney who starts out as a high-gloss ambulance chaser and ends up obsessed with the moral rightness of his wrongful-death suit even as it drags down the resources of his firm; Robert Duvall, in an expertly malicious performance, plays his legal adversary. He says stuff like "The courtroom is not a place to look for truth." No kidding. (Rainer; 1/11/99) (2 hrs.; PG-13) *Village East; 19th Street East; Murray Hill Cinemas; Crown Gotham; Guild 50th Street; Orpheum 7; Lincoln Square; Bay Plaza; Whitestone; Alpine; Kingsway; Linden Boulevard Multiplex; Pavilion Theatre; The Movies at Sheepshead Bay; Centre Sunnyside; Crossbay; Fresh Meadows; Main Street Cinemas; Hylan Plaza; The Movies at Staten Island.*

Down in the Delta—A Chicago grandmother moves her daughter and grandchildren back to Mississippi in hopes of pulling them away from the problems of the city. With Alfre Woodard, Al Freeman Jr., Esther Rolle, Mary Alice, Loretta Devine, Wesley Snipes, Mpho Koaho, and Kulani Hassen. Directed by Maya Angelou. (1 hr. 50 mins.; PG-13) *Nova; Linden Boulevard Multiplex.*

Dry Cleaning—See Rainer, page 56. (1 hr. 37 mins.; NR) *Quad Cinema.*

Elizabeth—This film, about the daughter of King Henry VIII and Anne Boleyn, has real verve. It's

'Cue' cover photograph from Photofest.

not all that great even so, but in the historical-bio genre, liveliness counts for a lot. Cate Blanchett plays the young Elizabeth from the time she is nearly rendered headless by her half-sister Queen Mary (Kathy Burke) to her final ascension as the Virgin Queen. We are not to take that moniker literally. She's a sexy queen, especially when she realizes she needs to ensure her power by lopping off a few heads of her own. The Indian director Shekhar Kapur and his screenwriter, Michael Hirst, would like us to see her as a feminist icon. (Rainer; 11/16/98) (2 hrs. 4 mins.; R) *Art Greenwich Twin; 34th Street Showplace; Chelsea West; First & 62nd St. Cinema; Regency; Main Street Cinemas.*

Enemy of the State—This film is set against the backdrop of top-secret government surveillance, and I suppose it's all meant to be Kafkaesque. But since this is a Jerry Bruckheimer production, it's more like Kafka on steroids. Gene Hackman (ostensibly Will Smith's co-star) doesn't even make it onto the wall until an hour into the show. He plays a kind of defrocked former CIA agent named Brill who knows all sorts of clever secret-agent-type things. Brill reluctantly surfaces to offer his aid when a Washington lawyer, Robert Clayton Dean (Smith), is targeted by rogue National Security Agency operatives under the command of Thomas Brian Reynolds (Jon Voight). By accident, Dean finds himself in possession of a videotape of the murder, and runs for his life. If you're going to make a movie about how easy it is for our identities to be electronically stolen by the government, shouldn't you at least create people with identities worth stealing? (Rainer; 11/30/98) (2 hrs. 7 mins.; R) *Criterion Center; Sutton; New Coliseum; Concourse Plaza; Whitestone; Linden Boulevard Multiplex.*

Everest: The Movie—The first-ever IMAX footage from Everest documents the 1996 summit climb of an international expedition. Directed by David Breashears and Ed Viesturs. (45 mins.; NR) *Lincoln Square.*

The Faculty—High-school students realize their teachers are from another planet. With Elijah Wood, Bebe Neuwirth, Salma Hayek, and Jon Stewart. Written by Kevin Williamson. Directed by Robert Rodriguez. (1 hr. 51 mins.; R) *Concourse Plaza; Whitestone; Kings Plaza; Linden Boulevard Multiplex; Ridgewood.*

★**The General**—Few movie characters are as rollickingly, disturbingly complex as Martin Cahill, the real-life Irish gangster in John Boorman's mesmerizing new movie. As Cahill, Brendan Gleeson doesn't try to soften him for us or explain him away. He keeps us perplexed right up until the end about this fanatically anti-authoritarian crook, who despised equally the Church, the state, the IRA, the police. It's a great performance. The film has the structure of an American gangster classic and yet it doesn't remind you of anything else—even other Boorman films. (Rainer; 1/4/99) (2 hrs. 5 mins.; NR) *Village East; Lincoln Plaza Cinemas; Cinemart.*

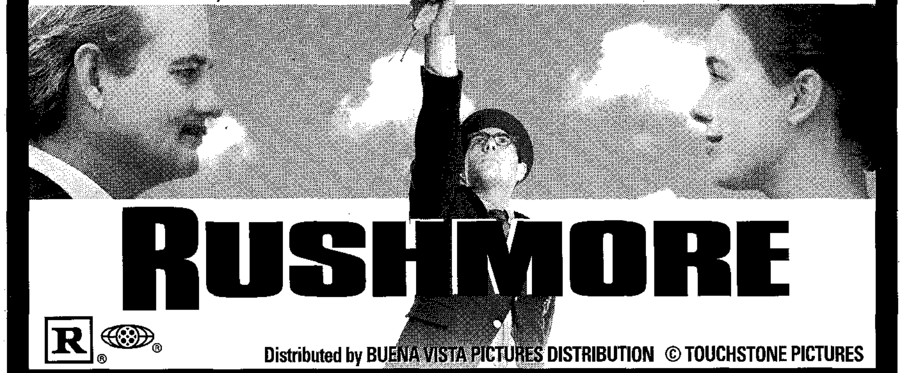
Gloria—Sharon Stone stars as the moll-with-a-heart-of-gold in this Sidney Lumet remake of the 1980 John Cassavetes picture, which starred Gena Rowlands. It wasn't good then and it's worse now. (Rainer; 2/2/99) (1 hr. 48 mins.; R) *Kings Plaza.*

God Said, "Ha!"—Julia Sweeney's monologue on living through her brother's death from cancer. (1 hr. 27 mins.; PG-13) *Film Forum.*

Gods and Monsters—The story of aging director James Whale (Ian McKellen) and his relationship with his lawn-boy, played by Brendan Fraser. With Lynn Redgrave. Written and directed by Bill

Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by Peter Rainer…A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element…Reviews are followed by the theaters where the film is playing.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Condon. Based on the novel *Father of Frankenstein*. (1 hr. 45 mins.; NR) *Quad Cinema; 59th Street East; Olympia Theatre.*

★**Hands on a Hard Body**—It's about one of those homespun real-life gothic events just crying out to be chronicled. Every year in Longview, Texas—population 70,000—an auto dealership stages a contest in which entrants are required to stand around a fully loaded Nissan hard-body pickup with at least one hand on the truck at all times. The last person standing wins. Seth Bindler, an NYU Film School grad, shot this film on video for less than the cost of the truck—around $15,000. It's not all that it might be, but Bindler doesn't turn the contestants into freaks or saps. Errol Morris might have turned this subject into a creepy-crawly sideshow, but it's probably best he didn't get wind of it. Weirdness this good deserves the plain treatment. (Rainer; 2/8/99) (1 hr. 37 mins.; PG) *Village East.*

Hilary & Jackie—Emily Watson is the celebrated British cellist Jacqueline du Pré, who developed multiple sclerosis at 28. With Rachel Griffiths as her sister Hilary. Based on the book by Hilary and Piers du Pré, *A Genius in the Family*. Directed by Anand Tucker. (2 hrs.; R) *Murray Hill Cinemas; Coronet; Lincoln Plaza Cinemas; Cinemart.*

The Hi-Lo Country—The subject matter is fresh, but the treatment is conventional. Billy Crudup and Woody Harrelson play New Mexico cowboy best buddies who drink a lot and love the same married woman (Patricia Arquette). Sam Peckinpah wanted for many years to make a movie of the 1962 Max Evans novel upon which this film is based, but Stephen Frears ended up with the honors, and he doesn't have the right feel for this material. Harrelson and Crudup are entertaining, though. They almost make you forget how many times you've seen this stuff before. (Rainer; 1/18/99) (2 hrs. 7 mins.; R) *Art Greenwich.*

Hurly Burly—There's a whole lot of overacting going on in this David Rabe–adapted movie of his 1984 play, directed by Anthony Drazan. The cast, playing a mixed-nuts assortment of Hollywood trash, is impressive: Sean Penn, Kevin Spacey, Robin Wright Penn, Anna Paquin, Garry Shandling, Chazz Palminteri, Meg Ryan. But Rabe wants to turn the sex-swapping, coke-snorting L.A. eighties scene into a template for how spiritually bereft we all are, and it doesn't wash. They should call the film *A Bug's Life*. (Rainer; 1/18/99) (2 hrs. 2 mins.; R) *Angelika Film Center; Chelsea.*

In Dreams—What in the blazes happens to Neil Jordan when he makes movies in this country? He's followed *The Butcher Boy* with this dollop of supernatural claptrap starring Annette Bening as a children's-book illustrator whose dreams are being commandeered Vulcan-mind-meld-style by a creepo killer (Robert Downey Jr.). The pulp awfulness of this movie works upon your sensibilities like battery acid. (Rainer; 1/25/99) (1 hr. 52 mins.; R) *Village Theatre VII; 19th Street East; State; Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Kings Plaza; Linden Boulevard Multiplex; Centre Sunnyside; Cinema City; Crossbay II; The Movies at Staten Island.*

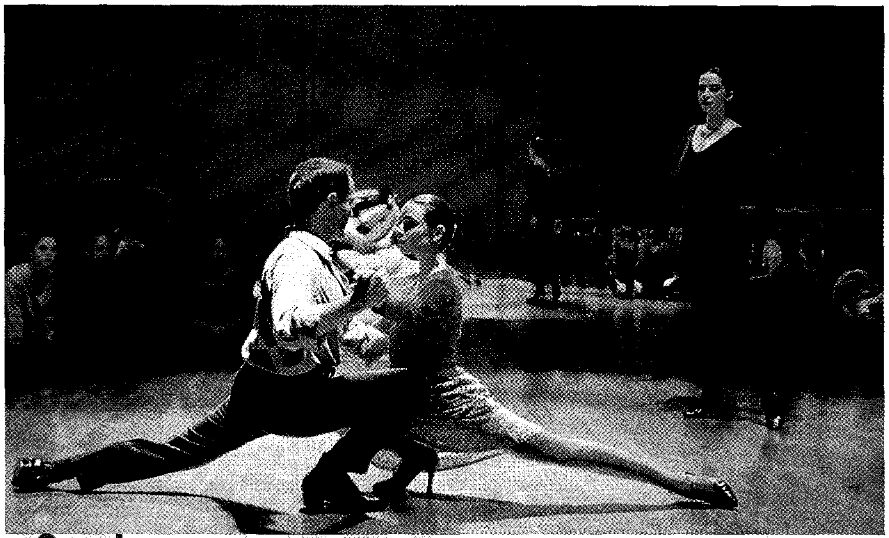
Jack Frost—Michael Keaton is an often-absent father whose death—and reincarnation as a snowman—brings him closer to his family. With Kelly Preston and Joseph Cross. (2 hrs.; PG-13) *Worldwide Cinemas; Centre Sunnyside.*

The Jew in the Lotus—A man travels to India to regain his faith in Judaism. Directed by Laurel Chiten. (1 hr.; NR) *North Shore Towers.*

★**The Last Days**—See Rainer, page 57. (About 2 hrs.; NR) *62nd and Broadway.*

Life Is Beautiful—An Italian Jew and his son are taken to a concentration camp at the end of World War II, and the father attempts to hide the horror through fun and games. Starring Roberto Benigni, Sergio Bustric, Nicoletta Braschi, and Giorgio Cantarini. In Italian, with subtitles. (1 hr. 54 mins.; PG-13) *Angelika Film Center; Paris Theatre.*

Little Voice—A young girl who barely speaks but who can belt out impersonations of singing stars is persuaded to give a concert. Based on the play by Jim Cartwright. Starring Jane Horrocks, Brenda Blethyn, Michael Caine, and Ewan McGregor. Directed by Mark Herman. (1 hr. 39 mins.; R) *Chelsea; Beekman; Pavilion Theatre.*



Opening Dance Fever

In *Tango,* an Argentine dance whiz (Miguel Ángel Solà, above, with Cecilia Narova) bent on making a film about the passionate dance step finally finds the perfect partner for his movie—except that she's the girlfriend of the gangster who's financing the film. The love letter to Buenos Aires begins February 12 at Angelika Film Center and Lincoln Plaza.

Message in a Bottle—A woman finds a love poem in a bottle and falls in love with the author. With Robin Wright Penn, Kevin Costner, and Paul Newman. (About 2 hrs.; PG-13) *Lincoln Square.*

My Name Is Joe—Joe (Peter Mullan) is a recovering alcoholic who lives on the dole when he isn't doing odd jobs or coaching a hopeless soccer team of wayward boys from the poorest section of Glasgow. His affair with a health counselor (Louise Goodall) who recognizes his decency is remarkably touching. The director Ken Loach balls up Joe's story into a running-from-the-local-mob conclusion, but Mullan's performance is near-great. He prepares us for everything—Joe's princeliness and lyricism and bullish loyalties. (Rainer; 2/1/99) (1 hr. 32 mins.; R) *Lincoln Plaza Cinemas.*

October Sky—The story of West Virginia boys who build their own rocket. (About 2 hrs.; PG) *First & 62nd St. Cinema; 84th Street; Bay Plaza.*

Olympic Glory—The athletic triumphs of the 1996 Nagano Olympics. Narrated by Stacy Keach. (40 mins.; NR) *Lincoln Square.*

Patch Adams—Robin Williams plays a smiling-through-tears doctor who pushes the medicinal value of laughter in this goopy weepie that inexplicably was the holiday season's biggest hit. (Rainer; 1/18/99) (About 2 hrs.; PG-13) *Chelsea; Criterion Center; 86th Street; First & 62nd St. Cinema; Lincoln Square; Bay Plaza; Whitestone; The Movies at Sheepshead Bay; Astoria; Crossbay II; Fresh Meadows; Movieworld; The Movies at Staten Island.*

Payback—Mel Gibson is left for dead by his wife and best friend and upon recovery attempts to get revenge. With Gregg Henry, Maria Bello, and Lucy Liu. Directed by Brian Helgeland. (2 hrs.; R) *Village Theatre VII; 19th Street East; 34th Street Showplace; Astor Plaza; New York Twin; Orpheum 7; 84th Street; Metro Cinema; New Coliseum; Nova; Bay Plaza; Concourse Plaza; Whitestone; Alpine; Canarsie; Kent Triplex; Kings Plaza; Linden Boulevard Multiplex; Pavilion Theatre; Ridgewood; Astoria; Centre Sunnyside; Cinemart; Crossbay; Fresh Meadows; Jackson Triplex; Main Street Cinemas; Movieworld; Plaza; Hylan Plaza; The Movies at Staten Island.*

Peeping Tom—Michael Powell's controversial 1960 thriller about a murderer who captures his victims' last minutes on film. Starring Carl Boehm. (About 2 hrs.; NR) *Film Forum.*

Pizzicata—An American pilot lands in an Italian vineyard in 1943 and befriends a family filled with beautiful women. In Italian with English subtitles. Written and directed by Edoardo Winspeare. (1 hr. 33 mins.; NR) *Film Forum.*

Playing by Heart—This is one of those tedious multi-character split-story jobs in which all the seemingly unconnected strands are tied up at the end. It's about looking for love in all the wrong/right places, and it features a large and impressive cast doing, for the most part, small and unimpressive things. Among the actors—including Sean Connery, Madeleine Stowe, Dennis Quaid, Gena Rowlands, and Ellen Burstyn—the flippiest is Angelina Jolie, whose smoochy, bee-stung kisser is amusingly florid. So is her performance. (Rainer; 2/1/99) (2 hrs.; R) *Village East; Chelsea; 72nd St. East; Lincoln Square; Metro Cinema; Pavilion Theatre; Movieworld; The Movies at Staten Island.*

The Prince of Egypt—There's a lot of smiting and plaguing going in this epic DreamWorks animated feature about Moses, but what really hurts is all the kitsch. Conceptually the film is cheeseball. Why should we applaud an animated movie for doing the same emptily monumental things as live-action directors? (Rainer; 12/14/98) (About 2 hrs.; G) *84th Street; Bay Plaza; Concourse Plaza; Whitestone; Kings Plaza; Linden Boulevard Multiplex; The Movies at Sheepshead Bay; Centre Sunnyside; Crossbay II; Fresh Meadows; The Movies at Staten Island.*

The RugRats Movie—A new baby joins the Pickles family and sibling rivalry ensues. Based on the animated television show. Directed by Norton Virgien and Igor Kovalyov. (1 hr. 45 mins.; G) *Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Centre Sunnyside.*

Rushmore—Fun but overrated. Fifteen-year-old Max Fischer (Jason Schwartzmann) is a tenth-grader at Rushmore Academy who is on sudden-death academic probation despite (or because of) being captain of everything from the drama club to the Double-Team dodgeball society. His counterpart is Mr. Blume, a clinically depressed tycoon and the academy's chief benefactor, extremely well played by Bill Murray. Wes Anderson, the co-writer and director, has an affinity for deadpan obsessives and a flukey sense of comic timing. (Rainer; 12/14/98) (2 hrs.; R) *Chelsea; Cinema I, II, Third Ave.; Lincoln Square.*

★**Saving Private Ryan**—This is a marvelous film, though it needs to be said that the material between the two battle scenes isn't on their transcendent level. It begins as an epic, changes into an anecdote, and works toward a kind of moral fable. Captain John Miller (Tom Hanks) and some of his men (Adam Goldberg, Vin Diesel, Barry Pepper,

Photograph by Graciela Portela/Sony.

Ed Burns, Jeremy Davies, and Tom Sizemore) are sent on a special mission. It seems that three brothers from Iowa have been killed; the Army wants the fourth brother, Private Ryan, sent home. When they at last find Ryan (Matt Damon), he doesn't want to be saved. The business of saving a single soldier gets folded into a larger question: What is the value of a decent gesture—any decent gesture—in war? (Denby; 7/27/98) (2 hrs. 48 mins.; R) *Criterion Center; First & 62nd St. Cinema; Lincoln Square; Bay Plaza; Whitestone; Kings Plaza; Linden Boulevard Multiplex; Marboro; Cinema City; Crossbay; Movieworld; The Movies at Staten Island.*

Shakespeare in Love—A fanciful romp about the young Will who wrote *Romeo and Juliet* and the romantic liaison that may have led to it. Joseph Fiennes is blandly dashing as the Bard and Gwyneth Paltrow, as his muse, is blandly pretty. She'd be better off if she didn't keep trying to set herself up as the Grace Kelly of the twentysomething set. She's best when she shows some steel, as in *Hard 8* and *Flesh and Bone.* (Rainer; 12/21/98) (2 hrs.; R) *Angelika Film Center; 34th Street Showplace; Chelsea; Cinema I, II, Third Ave.; Orpheum 7; Lincoln Square; Fresh Meadows.*

She's All That—The senior class president bets his best friend he can create a prom queen from the frumpiest girl in the school. Starring Freddie Prinze Jr., Jodi Lyn O'Keefe, Matthew Lillard, Usher Raymond, Paul Walker, Rachael Leigh Cook, Kieran Culkin, and Kevin Pollak. (1 hr. 26 mins.; PG-13) *Chelsea West; Murray Hill Cinemas; State; First & 62nd St. Cinema; Orpheum 7; Lincoln Square; New Coliseum; Nova; Bay Plaza; Concourse Plaza; Whitestone; Alpine; Canarsie; Kent Triplex; Kingsway; Linden Boulevard Multiplex; Marboro; Pavilion Theatre; Ridgewood; The Movies at Sheepshead Bay; Astoria; Centre Sunnyside; Cinema City; Cinemart; Crossbay II; Jackson Triplex; Main Street Cinemas; Hylan Plaza; The Movies at Staten Island.*

★A Simple Plan—A crashed small plane with four million bucks in tow is discovered in a remote game preserve by three local townspeople. Theft, murder, double-crosses ensue. We are told that greed turns good men into bad—it doth make suckers of us all. But the action is compelling and the performances by Bill Paxton and Billy Bob Thornton, playing night-and-day brothers, as well as Brent Briscoe and Bridget Fonda, are superb. (Rainer; 12/14/98) (2 hrs.; R) *Village Theatre VII; 19th Street East; First & 62nd St. Cinema; Lincoln Square; Pavilion Theatre.*

Simply Irresistible—Sarah Michelle Gellar is a chef who uses her recipes to find love. With Sean Patrick Flanery. (About 2 hrs.; PG-13) *86th Street; Lincoln Square; Bay Plaza; Kingsway; Marboro; The Movies at Sheepshead Bay; Cinema City; Crossbay II; Movieworld; The Movies at Staten Island.*

Steam: The Turkish Bath—A man inherits a Turkish bath from his aunt and discovers who she was and falls for the custodian's handsome son. Starring Alessandro Gassman. Directed by Ferzan Opetek. (1 hr. 34 mins.; NR) *Quad Cinema.*

Stepmom—Susan Sarandon is a divorced mother who develops a friendship of sorts with her ex-husband's new girlfriend (Julia Roberts). With Ed Harris. (2 hrs.; PG-13) *Criterion Center; Gemini; Orpheum 7; Lincoln Square; Bay Plaza; Alpine; Kingsway; The Movies at Sheepshead Bay; Astoria; Crossbay II; Fresh Meadows; Movieworld; Hylan Plaza; The Movies at Staten Island.*

Still Crazy—A British seventies rock band attempts to reunite in 1998. Starring Stephen Rea and Billy Connolly. Directed by Brian Gibson. (1 hr. 36 mins.; R) *Gemini; Pavilion Theatre.*

Tango—A tango dancer falls in love with his beautiful partner and clashes with her gangster boyfriend. With Miguel Ángel Solà and Mia Maestro. In Spanish with English subtitles. (1 hr. 55 mins.; PG-13) *Opens 2/12 at Angelika Film Center and Lincoln Plaza.*

The Thin Red Line—Terrence Malick's first movie in twenty years—an adaptation of James Jones's 1962 WWII novel about an Army platoon in Guadalcanal—brings us back to that same seventies fugue state of his in which all action is aestheticized until nothing is left but patterning and pretty pictures. A lot of powerful actors turn up—including Nick Nolte and Sean Penn—but they're upstaged by Malick's froufrou flossiness. (Rainer; 1/4/99) (2 hrs. 46 mins.; R) *Ziegfeld; Orpheum 7; 84th Street; Bay Plaza; Alpine; Pavilion Theatre; The Movies at Sheepshead Bay; Astoria; Crossbay II; Fresh Meadows; Jackson Triplex; Main Street Cinemas; The Movies at Staten Island.*

The Trio—A team of traveling pick-pockets get sexually entangled. With Jeanette Hain, Felix Eitner, and Götz George. Directed by Hermine Huntgeburth. In German with English subtitles. (1 hr. 37 mins.; NR) *Opens 2/12 at Quad Cinemas.*

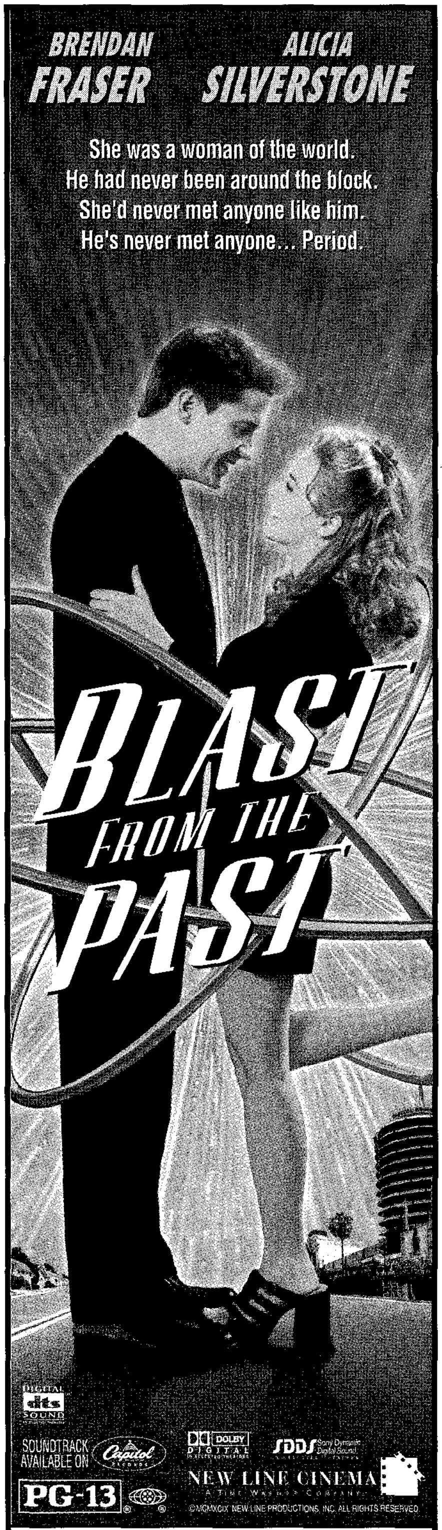
The 24 Hour Woman—Rosie Perez plays a TV producer for a frenetic morning talk show who finds herself unexpectedly pregnant. The movie is about how this workaholic realizes she's no superwoman. Perez is a pint-sized dynamo who doesn't get much support from the other players, including Marianne Jean-Baptiste and Patti Lupone. The co-writer and director Nancy Savoca juices us with real-life dilemmas about career vs. family only to dispel everything in a fairy-tale finale. It's fitting that Jerry Springer puts in an appearance. The movie has all the weight of one of Jerry's "Final Thoughts." (Rainer; 2/2/99) (1 hr. 35 mins.; R) *Union Square.*

Varsity Blues—A coming-of-age comedy about a high-school football player. (1 hr. 46 mins.; R) *Village Theatre VII; State; UA East; 84th Street; Bay Plaza; Concourse Plaza; Whitestone; Kingsway; Linden Boulevard Multiplex; Ridgewood; The Movies at Sheepshead Bay; Astoria; Centre*

Valentine's Day A Perfect Setup

Treat your sweetie right on Valentine's Eve (and make yourself look really good) by heading to the Screening Room, where $150 gets you a romantic four-course dinner for two, champagne, a rose, and a three-piece jazz band. Afterward, retire to the theater and watch 'An Affair to Remember' (below, starring Deborah Kerr and Cary Grant). Early birds take note: There's a special brunch-and-movie, too. Movie is $5–$8.50 extra. See "Museums, Societies, Etc." for more info.

Photograph from Photofest.


BRENDAN FRASER ALICIA SILVERSTONE

She was a woman of the world.
He had never been around the block.
She'd never met anyone like him.
He's never met anyone... Period.

BLAST FROM THE PAST

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Sunnyside; Cinema City; Cinemart; Crossbay II; Movieworld; The Movies at Staten Island.

Virus—While aboard a Soviet research boat during a hurricane, Jamie Lee Curtis and William Baldwin deal with an alien life form that regards humans as a virus. (1 hr. 45 mins.; R) *New Coliseum; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Kings Plaza; Linden Boulevard Multiplex; Cinema City; Plaza.*

Waking Ned Devine—Two lifelong mates from Tully More—population 52—figure out that one of their neighbors has won the lottery. David Kelly and Ian Bannen are the dynamic duo who connive to get close to the money. They have such an easygoing rapport that you can almost forgive the fact that this film would make the perfect in-flight movie on AerLingus. (Rainer; 12/4/98) (1 hr. 31 mins.; PG) *Chelsea; First & 62nd St. Cinema; Olympia Theatre; Main Street Cinemas; Hylan Plaza.*

You've Got Mail—This Tom Hanks–Meg Ryan confab, co-written and directed by Nora Ephron, is being touted as an updated Upper West Side remake of *The Shop Around the Corner.* It's more like a variation on Ephron's last Hanks–Ryan lovefest, *Sleepless in Seattle*—and just about as coy and comfy. Hanks plays a superstore book-chain magnate; Ryan, a children's bookstore owner. Unbeknownst to each other, these two combatants are also e-mail lovemates. Hanks and Ryan know how to play out the superficial charms of their superficial characters. In this superficial movie age, it's a useful gift. (Rainer; 1/4/99) (1 hr. 58 mins.; PG) *Village Theatre VII; Criterion Center; Gemini; Lincoln Square; Marboro; Fresh Meadows.*

Manhattan

Below 14th Street

Angelika Film Center—18 W. Houston St. (995-2000) *Affliction; Another Day in Paradise; Hurly Burly; Life Is Beautiful; Shakespeare in Love.*

Art Greenwich Twin—Greenwich Ave. at 12th St. (505-CINE#616) *Elizabeth; The Hi-Lo Country.*

Cinema Village 12th St.—22 E. 12th St. (924-3364) *The Emperor's Shadow; Port Djema.*

Film Forum—209 W. Houston St. (727-8110) *Beshkempir—The Adopted Son; God Said, "Ha!"; Peeping Tom; Pizzicata; Touch of Evil.*

Quad Cinema—34 W. 13th St. (255-8800) *Central Station; Dry Cleaning; Gods and Monsters; Steam: The Turkish Bath.*

The Screening Room—54 Varick St. (below Canal) (334-2100) *The Celebration; Velvet Goldmine.* (See also "Museums, Societies, Etc.")

Union Square—13th St. and Broadway (253-2225) *The 24 Hour Woman; Hilary & Jackie; Little Voice; Patch Adams; Rushmore; Saving Private Ryan; She's All That; Simply Irresistible; Still Crazy; The Thin Red Line; Waking Ned Devine.*

Village East—189 Second Ave., at 12th St. (529-6799) *A Bug's Life; A Civil Action; The General; Hands on a Hard Body; Happiness; Playing By Heart.*

Village Theatre VII—66 Third Ave., at 11th St. (982-0400) *At First Sight; A Bug's Life; In Dreams; Payback; A Simple Plan; Varsity Blues; You've Got Mail.*

14th–41st Streets

19th Street East—890 Broadway, at 19th St. (260-8000) *A Civil Action; In Dreams; Payback; A Simple Plan.*

34th Street Showplace—238 E. 34th St. (532-5544) *Elizabeth; Payback; Shakespeare in Love.*

Chelsea—260 W. 23rd St. (505-CINE#597) *Affliction; Hurly Burly; Little Voice; Patch Adams; Playing By Heart; Rushmore; Shakespeare in Love; Waking Ned Devine.*

Chelsea West—333 W. 23rd St. (505-CINE#614) *Elizabeth; She's All That.*

Murray Hill Cinemas—160 E. 34th St. (689-6548) *At First Sight; A Civil Action; Happiness; Hilary & Jackie; She's All That.*

42nd–60th Streets

59th Street East—239 E. 59th St. (505-CINE#615) *Gods and Monsters.*

Astor Plaza—44th St. bet. Broadway and Eighth Ave. (869-8340) *Payback.*

Cinema I, II, Third Ave.—1001 Third Ave., at 60th St. (753-6022) *Rushmore; Shakespeare in Love.*

Coronet—993 Third Ave., bet. 59th and 60th Sts. (505-CINE#608) *Affliction; Hilary & Jackie.*

Criterion Center—1514 Broadway, bet. 44th and 45th Sts. (354-0900) *At First Sight; Enemy of the State; Mighty Joe Young; Patch Adams; Saving Private Ryan; Stepmom; You've Got Mail.*

Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (759-2262) *A Civil Action.*

Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (755-3020) *The Celebration.*

Guild 50th Street—33 W. 50th St. (757-2406) *A Civil Action.*

Paris Theatre—4 W. 58th St. (688-3800) *Life Is Beautiful.*

State—1540 Broadway, bet. 45th and 46th Sts. (391-2900) *In Dreams; She's All That; Varsity Blues.*

Sutton—205 E. 57th St. (759-1411) *A Bug's Life; Enemy of the State.*

Worldwide Cinemas—340 W. 50th St. (505-CINE#610) *Jack Frost; John Carpenter's Vampires; Rush Hour; Star Trek: Insurrection; There's Something About Mary; The Waterboy.*

Ziegfeld—141 W. 54th St. (505-CINE#602) *The Thin Red Line.*

61st Street and Above, East Side

72nd St. East—1230 Third Ave., bet. 71st and 72nd Sts. (879-1313) *Playing By Heart.*

86th Street—125 E. 86th St. (505-CINE#604) *Patch Adams; Simply Irresistible.*

Beekman—1254 Second Ave., bet. 65th and 66th Sts. (505-CINE#606) *Little Voice.*

First & 62nd St. Cinema—400 E. 62nd St. (505-CINE#957) *At First Sight; Elizabeth; October Sky; Patch Adams; Saving Private Ryan; She's All That; A Simple Plan; Waking Ned Devine.*

Gemini—1210 Second Ave., at 64th St. (832-1670) *Stepmom; Still Crazy; You've Got Mail.*

New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (744-7339) *Payback.*

Orpheum 7—1538 Third Ave., at 86th St. (828-9738) *A Civil Action; Payback; Shakespeare in Love; She's All That; Stepmom; The Thin Red Line.*

UA East—1629 First Ave., at 85th St. (249-5100) *Varsity Blues.*

61st Street and Above, West Side

62nd and Broadway—1871 Broadway, at 62nd St. (505-CINE#864) *The Last Days.*

84th Street—2310 Broadway, at 84th St. (877-3600) *October Sky; Payback; The Prince of Egypt; The Thin Red Line; Varsity Blues.*

Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (757-2280) *Affliction; Central Station; Children of Heaven; The General; Hilary & Jackie; My Name Is Joe.*

Lincoln Square—1998 Broadway, at 68th St. (336-5000) *At First Sight; A Civil Action; In Dreams; Message In a Bottle; Patch Adams; Playing By Heart; Rushmore; Saving Private Ryan; Shakespeare in Love; She's All That; A Simple Plan; Simply Irresistible; Stepmom; You've Got Mail.*

Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (505-CINE#609) *Payback; Playing By Heart.*

New Coliseum—701 W. 181st St. (740-1545) *Enemy of the State; Payback; She's All That; Virus.*

Nova—3589 Broadway, bet. 147th and 148th Sts. (862-5728) *Down in the Delta; Payback; She's All That.*

Olympia Theatre—2770 Broadway, bet. 106th and 107th Sts. (505-CINE#613) *Gods and Monsters; Waking Ned Devine.*

Regency—1987 Broadway, bet. 67th and 68th Sts. (505-CINE#585) *Elizabeth.*

Thalia Theater—250 W. 95th St. (864-7700) *Lonely In America.*

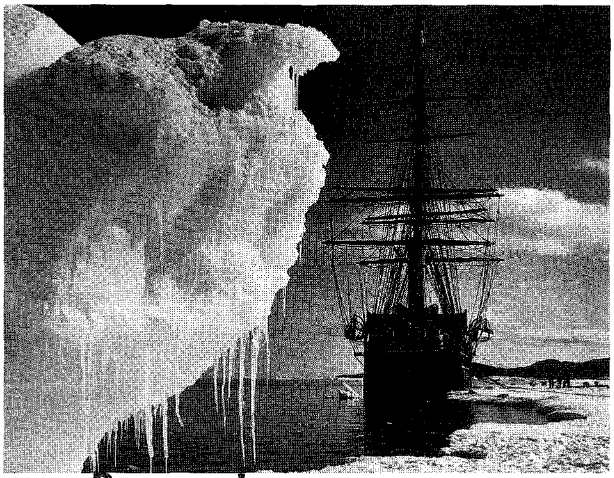
Bronx

Area Code 718

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (320-3020) *A Civil Action; In Dreams; Mighty Joe Young; October Sky; Patch Adams; Payback; The Prince of Egypt; Saving Private Ryan; She's All That; Simply Irresistible; Stepmom; The Thin Red Line; Varsity Blues; Virus.*

Concourse Plaza—214 E. 161th St. (588-8800) *Enemy of the State; The Faculty; In Dreams; Mighty Joe Young; Payback; The Prince of Egypt; The RugRats Movie; She's All That; Varsity Blues; Virus.*

Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (409-9037) *At First Sight; A Bug's Life; A Civil Action; Enemy of the State; The Faculty; In Dreams; Mighty Joe Young; Patch Adams; Payback; The Prince of Egypt; The RugRats Movie; Saving Private Ryan; She's All That; Varsity Blues; Virus; The Waterboy.*



Documentary

Empire States

The full dimension of what a camera records is best measured after the passage of time, as evidenced by "BritDoc: A History of British Documentary Film." The survey probes the origins of this genre in an outstanding 27-part series of rarely seen films made between 1906 and 1986. MOMA's selection includes extensive footage from two world wars (including the heart-wrenching 'War Neuroses,' a 1918 study of soldiers in physical therapy for shell-shock); industrial films (like 'A Visit to Peek Frean & Co.'s Biscuit Works,' which chronicles a day in a biscuit-factory in 1906); and records of early exploration (like 1933's '90° South,' above, which follows Captain Scott's ill-fated 1911 quest for the South Pole). Through March 22. See "Museums, Societies, Etc." for more info.

Photograph courtesy of the Museum of Modern Art.

Brooklyn

Area Code 718

Alpine—6817 Fifth Ave., at 69th St. (777-FILM#580) *At First Sight; A Civil Action; Payback; She's All That; Stepmom; The Thin Red Line.*

BAM Rose Cinemas—30 Lafayette Ave., Brooklyn (623-2770) *Call theater for showtimes.*

Brooklyn Heights—70 Henry St. (596-7070) *Call theater for showtimes.*

Canarsie—9310 Ave. L, at E. 93rd St. (251-0700) *Payback; She's All That; Virus.*

Cobble Hill—265 Court St. (596-9113) *Call theater for showtimes.*

Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM#578) *Mighty Joe Young; Playing By Heart; The Prince of Egypt; Saving Private Ryan; Simply Irresistible; Varsity Blues; Virus.*

Kenmore—Church Ave. nr. Flatbush Ave. (777-FILM#576) *The Faculty; Payback; She's All That; Virus.*

Kent Triplex—Coney Island Ave. at Ave. H (338-3371) *At First Sight; Payback; She's All That.*

Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (777-FILM#579) *The Faculty; Gloria; In Dreams; Payback; The Prince of Egypt; Saving Private Ryan; Virus.*

Kingsway—946 Kings Hwy. at Coney Island Ave. (777-FILM#577) *A Civil Action; She's All That; Simply Irresistible; Stepmom; Varsity Blues.*

Linden Boulevard Multiplex—Linden Blvd. and Eldert Lane (277-0303) *A Bug's Life; A Civil Action; Down in the Delta; Enemy of the State; The Faculty; In Dreams; Mighty Joe Young; Payback; The Prince of Egypt; The RugRats Movie; Saving Private Ryan; She's All That; Varsity Blues; Virus.*

Marboro—6817 Bay Pkwy., at 69th St. (232-4000) *Saving Private Ryan; She's All That; Simply Irresistible; You've Got Mail.*

Pavilion Theatre—188 Prospect Park West (369-0838) *A Civil Action; Little Voice; Payback; Playing By Heart; She's All That; A Simple Plan; Still Crazy; The Thin Red Line.*

Ridgewood—55-27 Myrtle Ave., at Putnam Ave. (821-5993) *The Faculty; Mighty Joe Young; Payback; She's All That; Varsity Blues.*

The Movies at Sheepshead Bay—3907 Shore Pkwy, off Exit 9 at Belt Pkwy. (615-1700) *At First Sight; A Civil Action; Patch Adams; The Prince of Egypt; She's All That; Simply Irresistible; Stepmom; The Thin Red Line; Varsity Blues.*

Queens

Area Code 718

Astoria—28-60 Steinway St. (726-1279) *Patch Adams; Payback; She's All That; Stepmom; The Thin Red Line; Varsity Blues.*

Bay Terrace—211-01 26th Ave. and Bell Blvd., Bayside (428-4040) *Call theater for showtimes.*

Centre Sunnyside—42-17 Queens Blvd. (361-6869) *Babe: Pig in the City; A Civil Action; In Dreams; Jack Frost; Payback; The Prince of Egypt; The RugRats Movie; She's All That; Varsity Blues.*

Cinema City—183-15 Horace Harding Expy., at 183rd St., Fresh Meadows (777-FILM#592) *In Dreams; Saving Private Ryan; She's All That; Simply Irresistible; Varsity Blues; Virus.*

Cinemart—106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (261-2244) *The General; Hilary & Jackie; Payback; She's All That; Varsity Blues.*

Crossbay—94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (848-1738) *A Civil Action; Payback; Saving Private Ryan.*

Crossbay II—92-10 Rockaway Blvd., at 93rd St., Ozone Park (641-5330) *In Dreams; Patch Adams; The Prince of Egypt; She's All That; Simply Irresistible; Stepmom; The Thin Red Line; Varsity Blues.*

Elmwood—57-02 Hoffman Dr., Elmhurst (429-4770) *Call theater for showtimes.*

Fresh Meadows—Eastbound Service Rd. at 190th St. (777-FILM#619) *A Civil Action; Patch Adams; Payback; The Prince of Egypt; Shakespeare in Love; Stepmom; The Thin Red Line; You've Got Mail.*

Jackson Triplex—82nd St. at Roosevelt Ave. (478-6777) *Payback; She's All That; The Thin Red Line.*

Main Street Cinemas—72-66 Main St. (263-4828) *A Bug's Life; A Civil Action; Elizabeth; Payback; She's All That; The Thin Red Line; Waking Ned Devine.*

Midway—108-22 Queens Blvd., at 71st Ave., Forest Hills (261-8572) *At First Sight; Patch Adams; Playing By Heart; The Prince of Egypt; Saving Private Ryan; Shakespeare in Love; Simply Irresistible; Stepmom; The Thin Red Line; Virus; You've Got Mail.*

Movieworld—242-02 61st Ave., off Exit 31, Douglaston (423-7200) *At First Sight; Patch Adams; Payback; Playing By Heart; Saving Private Ryan; Simply Irresistible; Stepmom; Varsity Blues.*

North Shore Towers—27-10 Grand Central Pkwy., Floral Park (229-7702) *At First Sight; Elizabeth; Gloria; The Jew in the Lotus.*

Plaza—103-14 Roosevelt Ave., at 103rd St., Corona (639-0012) *Payback; Virus.*

The Movies at Bayside—38-39 Bell Blvd., at 39th Ave. (225-7711) *Payback; Varsity Blues; Patch Adams; The Thin Red Line.*

Trylon—98-81 Queens Blvd., at 66th Ave., Rego Park (459-8944) *Call theater for showtimes.*

Staten Island

Area Code 718

Atrium—680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (317-8300) *A Civil Action; Elizabeth; Jack Frost; Patch Adams; Payback; The RugRats Movie; She's All That; Simply Irresistible; Stepmom; The Thin Red Line; Varsity Blues.*

Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (351-0805) *A Civil Action; Payback; She's All That; Stepmom; Waking Ned Devine.*

The Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (983-9600) *At First Sight; A Bug's Life; A Civil Action; In Dreams; Patch Adams; Payback; Playing By Heart; The Prince of Egypt; Saving Private Ryan; She's All That; Simply Irresistible; Stepmom; The Thin Red Line; Varsity Blues.*

Museums, Societies, Etc.

American Museum of the Moving Image—"Jazz on Film." Through 2/28: Films about jazz. 2/13: *Duke Ellington: Reminiscing in Tempo* (1992), *Black and Tan* (1929), *Daybreak Express* (1953), *Jivin' in Be-Bop* (1946), and *Look Out Sister* (1947). 2/14: Jazz cartoons and *Thelonious Monk: Straight, No Chaser* (1989). AMMI: 36-01 35th Ave., Astoria, Queens (718-784-0077). Tickets, $4.50–$8.50. Members and children under 4, free.

Anthology Film Archives—"New Filmmakers." 2/10: Shorts and *Closer Than the Boy Next Door* (1998). "Personal Selections From the Filmmakers' Cooperative." 2/10: Shorts. 2/11–2/12, 2/14: Jean-Luc Godard's *Every Man For Himself* (1980). 2/11–2/12: Eddy Falconer's *Tarot of Berlin* (1998). 2/11, 2/13–2/14: Godard's *First Name: Carmen* (1983). 2/12–2/14: Godard's *Hail Mary* (1985). 2/12–

Talent

Laughing Matters

Julia Sweeney is a walking testament to the value of honing a great sense of humor. To her, any topic of conversation—birth order, math problems, even cancer—is a potential laugh riot. That's good, because Sweeney has hit a lot of obstacles since she met with fame portraying the asexual "Pat" on *Saturday Night Live.* As her deftly moving monologue turned movie *God Said, Ha!* shows, it hasn't been easy to get past them. Five years ago, Sweeney quit *SNL*, got divorced, and left New York for Los Angeles—with big plans to be a swinging single. Then she found out her brother Mike was dying of cancer. Mike moved into her bachelorette pad, followed by her parents, and her adult life reverted to that of her childhood. Around that time, Sweeney found out *she* had cancer, too. "It seemed like I was in a war," she said. "And somebody was saying, 'Go to the front!' And you don't stop and say, 'How terrible it is to go to that front!' It's only years later when you go, 'I can't *believe* I was in that situation!' " Sweeney fans probably know all this, though: *God Said, Ha!*—the title comes from the Yiddish saying "If you want to make God laugh, make plans"—played long in San Francisco, in L.A., and on Broadway. "People will ask, 'Was that good therapy for you?,' " she explains. "I always want to kill them. I forced myself to relive this thing over and over and over again. So it was the opposite of being therapy: It was preventing me from moving on." Recently, though, Sweeney's gained some perspective: She's written two screenplays, taken some small film roles, and spoken the voices for a few television shows (most notably, the WB's *Baby Blues*). "I'm trying to find a balance between writing and acting," she says. "I'm trying to have some plans . . . but also not have too many plans." She laughs. "D'ya know what I mean?" Yes, we do. *God Said, Ha!* opens February 12 at Film Forum.

Patricia Falvo

Photograph by C. Gallo/Miramax Films.

READY FOR A MOVIE SERIES
THAT'S DIFFERENT?

"TALKING MOVIES" with **WNBC-TV film critic JEFFREY LYONS** and **ROBERTA BURROWS** is the **only film series** with **TWO HOSTS** with film related experience. Jeffrey has been reviewing films for 28 years on radio and TV. Roberta has worked for a major film studio as well as interviewing actors for national magazines. Edward Saxon, producer of the Academy Award winning "Philadelphia" calls her "smart, funny and someone who understands the business of filmmaking."

Sample Fall Films/Guests: "Celebrity" - Kate Burton; "Little Voice" - Brenda Blethyn; "Waking Ned Devine" - Ian Bannon, David Kelly, Kirk Jones; "Hurly-Burly" - Chazz Palminteri; "Elizabeth" - Shekhar Kapur, Christopher Eccleston; "The General" - John Boorman, Brenda Gleeson.

Partial Spring Releases: "The Other" - Diane Keaton; "Mod Squad" - Claire Danes; "Payback" - Mel Gibson; "Out of Towners" - Goldie Hawn, Steve Martin; "Gloria" - Sharon Stone; "Forces of Nature" - Ben Affleck, Sandra Bullock; "Mystery, Alaska" - Russell Crowe; "Double Jeopardy" - Tommy Lee Jones; "Anywhere But Here" - Susan Sarandon; and more. *Subject to availability.

Mondays, Feb. 22 through May 10th. (No class April 19, May 3rd). Previews 7:00p.m.; Q&A following. Directors Guild Theater, 110 West 57th Street. Visa, MC, AE, Checks. **Enroll by February 14th, $285 inclusive. Guests Nights, Double Features; Discount Parking.** Subsequently, $310 plus $20 registration fee. **FOR INFORMATION, CALL** 212-712-1965 or 362-7256, 9:00a.m. - 10:00p.m.

Solutions to last week's puzzles

■	T	E	A	B	A	G	■	R	E	L	E	N	T	■
■	S	■	L	■	L	■	O	■	Q	■	N	■	H	■
F	A	R	O	■	T	O	N	G	U	E	T	I	E	D
■	R	■	N	■	E	■	T	■	A	■	R	■	S	■
D	I	G	G	E	R	■	H	A	L	T	E	R	E	D
■	N	■	■	■	E	■	E	■	S	■	C	■	U	■
D	A	S	H	E	D	O	F	F	■	T	H	U	S	■
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■	S	O	L	D	■	E	C	C	E	N	T	R	I	C
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T	H	E	R	E	D	L	I	O	N	■	R	O	A	N
■	U	■	K	■	E	■	T	■	C	■	I	■	N	■
■	R	E	S	O	R	T	■	B	E	L	T	E	D	■

C	O	C	K	■	■	D	O	C	■	Q	U	A	D	■	Z	A	G	S
A	C	H	E	■	C	A	P	O	■	A	N	N	O	■	A	B	E	T
N	E	A	R	■	O	V	A	L	■	T	I	T	O	■	N	O	N	E
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N	E	R	O	■	O	D	E	S	■	S	L	Y	■	■	E	T	R	E

2/13: Stan Brakhage's *Ellipses* (1998). 2/13–2/14: *The Spiral Jetty* (1970) and *I Like America and America Likes Me* (1974–78). 32 Second Ave., at 2nd St. (505-5110); $7.

Brooklyn Museum of Art—"Black Beyond Borders." 2/14: *The Gospel Truth* (1998), *Songs for Our Daughters* (1998), and *Burning an Illusion* (1981). 200 Eastern Pkwy., Brooklyn (718-638-5000, ext. 230); $6; $4 for members, students, and senior citizens.

Cinema Classics—"Paranoia" film series. Single or double feature, $5. 332 E. 11th St.; call 675-6692 for info.

Columbia Pictures Film Festival—2/12–2/25: A twelve-film retrospective to celebrate the seventy-fifth anniversary of Columbia Pictures, with *The Bridge on the River Kwai* (1957), *Close Encounters of the Third Kind* (1977), *Dr. Strangelove* (1964), *Easy Rider* (1969), and *Tootsie* (1982). Lincoln Square Theater; 1998 Broadway, at 68th St. (336-5000).

Columbia University—"Kurosawa Remembered." Through 3/4: Eight films directed by Akira Kurosawa. 2/16: *Drunken Angel* (1948) and *Rashomon* (1950). Miller Theatre, Columbia University, Broadway and 116th St. (854-7799); $10; students and seniors, $5.

A Different Light—2/14: *Duel in the Sun* (1946). 7 P.M. 151 W. 19th St. (989-4850); free.

Donnell Media Center—"Documentaries of Alan and Susan Raymond." 2/11: *The Police Tapes* (1976) and *Police Chiefs* (1990). "New African Cinema." 2/10: *Taafe Fanga* (1997). 20 W. 53rd St. (621-0619); free.

Film Society of Lincoln Center (The Walter Reade Theater)—"A Survey of Cuban Cinema." Through 2/25: Thirty films made in Cuba during the past 40 years. "Movies for Kids." 2/13: *Wind in the Willows* (1997). "Great Performers." 2/11: Cortot and His Disciples. 2/14: Jazz Pianists and Fischer, Backhaus, and Kempff. "Film Follies: The Cinema Out of Order." 2/14: *Les Amants Du Pont-Neuf* (1991) and book-signing by Stuart Klawans. Call 875-5600 for info. 65 W. 65th St., plaza level (875-5600); regular screenings, $8.50–$15.

French Institute—2/9: *The Little Prince Said* (1992). 2/16: *Western* (1997). Florence Gould Hall, 55 E. 59th St. (355-6160); $7.

Instituto Cervantes—"Spain in European Cinema." 2/11: *Mourir À Madrid* (1962). 2/18: *La Guerre Est Fini* (1966). At King Juan Carlos I Center, NYU, 53 Washington Square South. "Young Women Directors." 2/12: *Alma Gitana* (1995). 2/19: *Hola, Estás Sola?* (1995). At Instituto Cervantes, 122 E. 42nd St. For more info, call 689-4232.

Japan Society—"Anime: The History of Japanese Animated Films." Through 2/26: A comprehensive look of the genre, from the forties to the present. 333 E. 47th St. (752-3015); $5 members, $8 nonmembers, students, and senior citizens.

Museum of Modern Art—"BritDoc: A History of British Documentary Film." Through 3/22: A 27-part survey of classic and unknown British documentaries from 1906 to 1986. "Film Follies by Stuart Klawans." 2/8 and 2/13: *Greed* (1924) and *Intolerance* (1916). 2/9 and 2/15: *Duel in the Sun* (1947). 2/9 and 2/14: *Metropolis* (1926). 2/11 and 2/16: *Fitzcarraldo* (1982). 2/11–2/12: *Apocalypse Now* (1979). 2/12: *I Am Cuba* (1964). 2/14: *L'Inhumaine* (1924). 2/15–2/16: *Lola Montès* (1955). "Big As Life: 8 mm films." 2/11: Films by Bernard and Lipzin. "New Documentaries." 2/11–2/12: *The Betrayed* (1995). "Robert Bresson." Through 2/7: A complete retrospective of the acclaimed French director. 11 W. 53rd St. (708-9400); free with $9.50 admission.

The Screening Room—Friday and Saturday at midnight: *Unmade Beds* (1998). Sunday brunch: *Breakfast at Tiffany's* (1961). Valentine's Day dinner: *An Affair to Remember* (1957). Call theater for info. 54 Varick St. (334-2100); $8 ($5 for Sunday brunch patrons).

Tonic—"Monday Night Film Series." 2/15: Lost Treasures of the Sixties Avant-Garde. Tickets, $4. 107 Norfolk St. For more info, call 358-7503.

YWCA Cine-Club—"A Celebration of Japanese Cinema." 2/13–2/14: *Woman in the Dunes* (1964). 3/27–3/28: *Tokyo Story* (1953). 610 Lexington Ave., at 53rd St. (735-9717); $6 members, $7 nonmembers.

Simon *continued from page 60*

CARYL CHURCHILL IS A BRITISH PLAYWRIGHT of stature whose bugbear has increasingly become anything resembling realism. Her numerous plays have often made use of this mode, but only as a springboard or a whipping boy. Her latest is **Blue Heart**, a traveling Out of Joint company production now at BAM. It consists of two one-acters, *Heart's Desire* and *Blue Kettle*, whose aim, respectively, is to demolish stage action and stage speech.

In *Heart's Desire*, a kitchen-sink family potboiler about preparing lunch for a daughter returning from Australia for a visit, the action is deconstructed by replaying the same scene, or fraction of a scene, over and over, with tiny incremental differences and at differing speeds. Eventually, greater, surreal departures irrupt, injecting militant absurdity into cozy loopiness. There are a few reverberant *coups de théâtre*, but we get the point, such as it is, quickly, and are kept awake only by the hope of an ending.

In *Blue Kettle*, we get a young con man and his convalescent girlfriend (pajamas become her). He passes himself off as the son of several elderly women who once offered up baby boys for adoption, while also maintaining a filial nexus with his foster mother. But plot is immaterial; what counts is that the words *blue* and *kettle* parasitically displace all the other words in the dialogue. Whereupon they themselves decompose, first into their syllables, then into their blithering phonemes. The actors, like their director, Max Stafford-Clark, do everything possible for these exercises in authorial despair; but when not only time but also place, dialogue, and tempers are out of joint, lethal lethargy engulfs us.

A Majority of One (1959), AT THE JEWISH Repertory Theatre, is a revival of the sole stage success of the screenwriter Leonard Spigelgass. It is the far-fetched but amiable story of a widowed Brooklyn housewife who lost a son to the Japanese, and a widowed Japanese businessman who lost a daughter to the Americans. They start a shipboard friendship that effaces their bitterness and seems to promise even more. It is mildly amusing, especially in its droll parallels between Zen Buddhism and Judaism, as well as in caricaturing the prejudices the pair must overcome.

Phyllis Newman gives an at first overrestrained performance that warms to the task; Randall Duk Kim is fine as Koichi, even when he forgets to turn his *l*'s into *r*'s. The rest are uneven, but Richard Sabellico's staging pulls it all together. ■

John Simon's 1997–99 reviews are available at **newyorkmag.com**.

theater

Paula Vogel . . . Babes in Arms

Broadway

Previews and Openings

Annie Get Your Gun—Bernadette Peters plays the sharp-tongued, sharpshootin' gal from Cincinnati who eclipses her lover, Frank Butler (played by Tom Wopat), in Buffalo Bill's traveling Wild West Show. Irving Berlin did the lyrics and score; Peter Stone updated the book. $35–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 3/4 opening. *Marquis Theatre, 1535 Broadway, bet. 45th and 46th Sts. (307-4100).*

Death of a Salesman—This fiftieth-anniversary production of Arthur Miller's finest had the critics raving in Chicago. Brian Dennehy, Elizabeth Franz, and Kevin Anderson star. $45–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 2/10 opening. *Eugene O'Neill Theatre, 230 W. 49th St. (239-6200).*

Night Must Fall—Another Broadway revival of an old spine-tingler, this time with Matthew Broderick as the charming sociopath. Judy Parfitt plays the elderly English woman who employs him; John Tillinger directs. $25–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 2/21 opening. *Lyceum Theatre, 149 W. 45th St. (239-6200).*

Not About Nightingales—Vanessa Redgrave salvaged this Tennessee Williams play, written by the author when he was 26 and then summarily discarded; her brother, Corin, stars in it, and Trevor Nunn directs. The drama, based on an actual prison uprising, is about a young inmate who falls in love with the warden's secretary and must choose sides when his fellow prisoners rebel. $65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Previews begin 2/13 for a 2/25 opening. *Circle-in-the-Square Theatre, 1633 Broadway, at 50th St. (239-6200).*

Now Playing

Art—I sympathize with this play by Yasmina Reza. The plot is simple. Serge spends 200,000 francs on a five-by-four painting by the renowned Antrios that is all white except for some diagonal scratches. His friend Marc considers this Antrios shit, and Serge's purchase of it an insult to their friendship. He tries to enlist the third of our musketeers, Yvan, to side with him. But confronted with Serge and the painting, Yvan does what he does best: He wavers. Reza's cunning dialogue has been fluently Englished by Christopher Hampton. (Simon: 3/16/98 and 10/5/98.) Now with Judd Hirsch, Joe Morton, and George Wendt. $45–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Royale Theatre, 242 W. 45th St. (239-6200).*

Beauty and the Beast—A musical based on a movie based on a fairy tale. Toni Braxton plays the girl; James Barbour plays the (hairy) boy. With Tony-award-winning costumes by Ann Hould-Ward; lyrics by Tim Rice and Howard Ashman; music by Alan Menken. $22.50–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 4/18/94. *Palace Theatre, 1564 Broadway, at 47th St. (307-4100).*

Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

Opening

The Boys Next Door

Johnathan Harvey's 'Beautiful Thing,' an acclaimed play before it was ever an acclaimed movie, follows the deepening relationship of two teenage boys from the working-class suburbs of London. Opens February 14 at the Cherry Lane Theatre.

The Beauty Queen of Leenane—Martin McDonagh's Drama Desk Award–winning drama about an old woman's attempts to sabotage her daughter's love life. $20–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Walter Kerr Theatre, 219 W. 48th St. (239-6200).*

The Blue Room—Nicole Kidman—!!!—and Iain Glen each play five roles in David Hare's modern adaptation of *La Ronde,* Arthur Schnitzler's classic story of interconnected couples and sexual anxieties. $15–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Cort Theatre, 138 W. 48th St. (239-6200).*

Cabaret—The Roundabout is to be roundly applauded for re-creating Sam Mendes's 1993 London production, even if with some diminishment. Aided by Rob Marshall as co-director and choreographer, Mendes confirms his directorial reputation with the nightclub scenes. Joe Masteroff's refurbished book emphasizes the squalor of 1930 Berlin nightlife and the bisexuality of Clifford, the writer hero. The supporting cast delivers staunchly. Shortcomings notwithstanding, this revival has enough to satisfy all but the most fastidious. (Simon: 3/30/98.) Starring Jennifer Jason Leigh and Alan Cumming. $65–$80. Tues.–Sat. at 8:00, Wed., Sat., and Sun. at 2. Opened 3/19/98. *Studio 54, 254 W. 54th St. (239-6200).*

Cats—Now and for the foreseeable future. By Andrew Lloyd Webber, of course, with an assist from T. S. Eliot. $37.50–$70. Mon. and Tues. at 8, Wed. at 2 and 8, Fri. at 8, Sat. at 2 and 8, Sun. at 3. Opened: 10/7/82. *Winter Garden Theater, 1634 Broadway, at 50th St. (239-6200). 2 hrs. 30 mins.*

Chicago—Revisiting this splendid production two years later presents three big obstacles. As Velma, the German star Ute Lemper cannot duplicate Bebe Neuwirth's devastating sardonicism, sprightly kittenishness, and superhuman timing. Similarly, Karen Ziemba, a lovely dancer and likable singer, radiates innocent chirpiness that is all wrong for Roxie, so magisterially created by Ann Reinking. Still, there are compensations. You now pay more attention to the glittering ensemble work of the rest, and relish the new and even better Mary Sunshine of R. Bean. (Simon: 11/30/98.) $20–$75. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 2 and 7. Opened 11/14/96. *Shubert, 225 W. 44th St. (239-6200). 2 hrs. 30 mins.*

Electra—Zoë Wanamaker plays Agamemnon's grieving, vengeful daughter in this new production of Sophocles' play, ably adapted by Frank McGuinness. Also starring Claire Bloom. $35–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Ethel Barrymore Theatre, 243 W. 47th St. (239-6200).*

Footloose—Kevin Bacon, sadly, is not a part of this maxi-musical adaptation of the 1984 movie, but the lead does have his haircut. Let's hear it for the boy! $20–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened 10/22/98. *Richard Rodgers Theatre, 226 W. 46th St. (307-4100).*

Fosse—A tribute to the late choreographer-director, whose swivelin'-hips-and-bowler-hat aesthetic came roaring back with the revival of *Chicago.* $55–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Broadhurst Theatre, 235 W. 44th St. (239-6200).*

Jekyll & Hyde—Man turns into beastly man, all in the name of science. Book and lyrics by Leslie Bricusse, music by Frank Wildhorn. $45–$75. Tues.–Sat. at 8; Wed. and Sat. at 2, Sun. at 3. Opened 4/28/97. *Plymouth Theatre, 236 W. 45th St. (239-6200).*

Les Misérables—The implacable Inspector Javert hounding the innocent ex-convict Jean Valjean; the pathetic Fantine, wronged by the entire world, dying as she entrusts her daughter, Cosette, to the now-prosperous Mayor Valjean; the dastardly Thénardiers bringing up Cosette as a scullion while cosseting their own daughter, Eponine—what a story! Just synopsizing the plot brings tears to the iciest eyes. (Simon: 3/31/97.) $15–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 3/12/87. *Imperial Theater, 249 W. 45th St. (239-6200). 3 hrs. 15 mins.*

The Lion King—This spectacle rightfully earns that most abused of epithets: *magical.* Kiddies will delightedly swallow it whole, unless they are tiny and flappable. But this is the one such show adults will feast on, too, mostly because of the wonders wrought by Julie Taymor, who designed and directed this cornucopia of dazzlements. Puppetry from East and West is put to superlative use, yet the actors, singers, and dancers are accorded enough humanity to ply their anthropomorphic skills. And Taymor has found ways to transmute the strictly cartoonish bravura of the big-screen Lion King onto a stage so that nothing is lost in translation. (Simon: 12/1/97). $20–$80. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. *New Amsterdam Theater, 214 W. 42nd St. (307-4747).*

Miss Saigon—This reworking of Puccini's *Madama Butterfly,* set in Vietnam during the fall of Saigon, is now one of Broadway's ten longest-running musicals. Music by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; directed by Nicholas Hytner. $15–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 4/11/91. *Broadway Theater, 1681 Broadway, at 53rd St. (239-6200).*

Parade—This new musical joins two formidable forces in the theater—director Hal Prince (and writer Alfred Uhry. The seemingly un-songworthy subject, the wrongful conviction of a factory manager for the murder of a young white girl, is what one would expect of Prince; the context, Jewish Atlanta in the early part of this century, is what one would expect of Uhry. Newcomer Jason Robert Brown did the music. Brent Carver stars. $40–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Lincoln Center's Vivian Beaumont Theater, 150 W. 65th St. (239-6200).*

The Phantom of the Opera—Nine leads, ten years, and roughly 7 million theatergoers later, Andrew Lloyd Webber's blockbuster continues to pack them in. $15–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. *Majestic Theater, 247 W. 44th St. (239-6200). 2 hrs. 30 mins.*

Ragtime—A musical based on E. L. Doctorow's historical novel, with a book by Terrence McNally and music by the composer-lyricist team of Stephen Flaherty and Lynn Ahrens. The epic neatly braids the fates of three fictitious families—one black, one Jewish, one Wasp—and an assortment of historical characters. $31–$125. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Ford Center for the Performing Arts, 213 W. 42nd St. (307-4100).*

Rent—The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary sick and hip types living in the East Village. $35–$80. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Nederlander Theater, 208 W. 41st St. (307-4100). 2 hrs. 45 mins.*

The Scarlet Pimpernel—The show about romance, honor, the French Revolution, and, most important, fabric. Pop composer Frank Wildhorn (*Jekyll & Hyde*) did the score. Nan Knighton has recently revised her book, adapted from Baroness Orczy's novel for the stage. Douglas Sills stars. $20–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Minskoff Theatre, 200 W. 45th St. (307-4100).*

Side Man—*A must.* This enjoyable play by Warren Leight is about sidemen, yesteryear's second-tier jazz musicians who hired out as supplementary players to various bands, and about their women. It is narrated by Clifford, the son of Gene, a trumpet player, and Terry, a sweet thing turned bitter. As the play moves from 1985 to 1953 and back, we hear about his parents' courtship, his birth, and the parents' growing estrangement as he grows up. We also get glimpses of the lives of Gene's fellow sidemen. As things move near-imperceptibly from comedy to drama, we relish the jive, the jokes, the frustrations enacted by seven actors in a production neatly tied together by Michael Mayer's apt direction. (Simon: 3/23/98.) Now with Christian Slater. $25–$60. Tues. at 8, Wed. at 2 and 8, Fri. at 8, Sat. at 2 and 8, and Sun. at 3. *Golden Theatre, 252 W. 45th St. (239-6200).*

Smokey Joe's Cafe: The Songs of Leiber and Stoller—They say the neon lights are bright on Broadway, and when this show—drawn from the songbook Jerry Leiber and Mike Stoller wrote to accompany the American baby-boomer childhood experience—breezes into New York City, people gonna scrape and bow. You don't like crazy music? A tip, tip, tip, young blood: Buy yourself a ticket, sit down in the very first row. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. $65–$75. *At the Virginia Theatre, 245 W. 52nd St. (239-6200)?* Uh-huh.

The Sound of Music—Returns to Broadway for the first time since its 1959 premiere. Hum along; bring the kids. Rebecca Luker, who played a memorable Magnolia in *Show Boat,* plays the nun turned governess, and Dennis Parlato plays the widower captain. $30–$75. Tues. at 8, Thurs. at 7, Fri. and Sat. at 8, Sun. at 7; Wed., Sat., and Sun. at 2. Opened 3/12/98. *Martin Beck Theatre, 302 W. 45th St. (239-6200).*

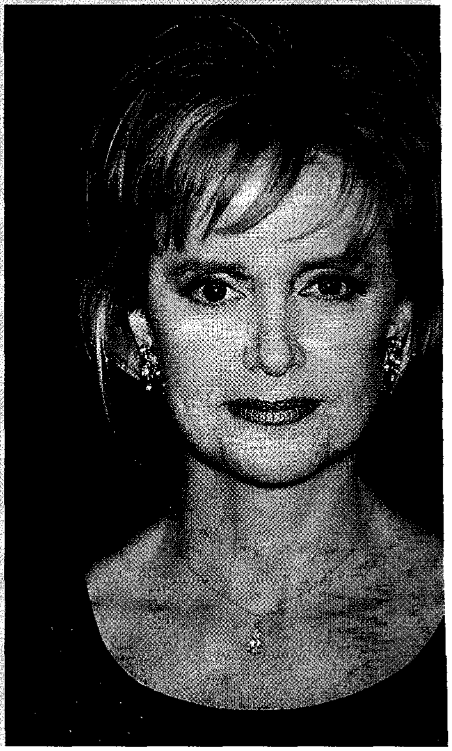
Titanic—What it lacks in suspense it makes up for in Tony awards (five, in 1997, including Best Musical). Music and lyrics by Maury Yeston; book by Peter Stone. Directed by Richard Jones. $45–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 4/23/97. *Lunt-Fontanne Theatre, 205 W. 46th St. (307-4100).*

You're a Good Man, Charlie Brown—It was only a matter of time before some enterprising director (in this case, Michael Mayer) revived this musical, so perfectly tailored to suit the emotional needs of New Yorkers. (Where else would we find happy misfits, plentiful Beethoven, and psychoanalysis for only a nickel?) Book, lyrics, and music by Clark Gesner; based on Charles M. Schulz's *Peanuts* comic strip. Anthony Rapp stars. $15–$75. Tues.–Thurs. at 7:30, Fri. at 8, Sat. at 2 and 8, Sun. at 1 and 5:30. *Ambassador Theatre, 219 W. 49th St. (239-6200).*

Previews

Twins' Pique

There are prop failures, and there are engineering disasters. During a preview performance of *The Mineola Twins* two weeks ago, Swoosie Kurtz found herself coping with the latter. The scene was a bank: Leaning on the counter, where she was supposed to start unloading the contents of her purse and fixing her makeup, Kurtz suddenly felt the giant slab of aluminum buckle beneath her elbows and . . . *thunk.* She jumped back, startled. Then, through clenched teeth, she repeated a line she had uttered just two minutes before: "I *hate* this bank!" The audience went nuts. It was an exemplary bit of quick thinking, and just the sort of thing one would expect of Kurtz, a twice-Tony'd actress with a knack for playing lunatics. "It was like I was back in acting class again," she says. "I mean, I've had these situations where"—she gets up to demonstrate—"I'd need to make this dramatic exit, I'd go to open the door"—she reaches for the knob—"and it wouldn't." She yanks at her dressing-room door like a desperate mime. "But this . . ." The moment was a rude awakening for Kurtz, who hasn't set foot on a New York stage since 1991, and who hasn't ever, perhaps, had a role this demanding. *Mineola* follows the paths of twin sisters—one a member of the radical right, the other a member of the unshaved left—over the span of 30 years, and Kurtz plays both of them. The twin roles amount to nearly two hours of stage time and dozens of torrential monologues; Kurtz says her veins are so flooded with adrenaline during performances she doesn't even notice when little mishaps happen—like when she cuts her leg on the scenery, as she did the other night. "It's like I'm shot out of a cannon," she says. "I have no preparation time." But it's worth it, she insists, because the words of Paula Vogel, Pulitzer-winning author of *How I Learned to Drive,* are puffing her wings. "I love it," she says. "I feel like the writing is a reward for all the times, as an actor, I've tried to make submarginal material work." JENNIFER SENIOR



Photograph by Walter McBride/Retna.

Off Broadway

Previews and Openings

Beautiful Thing—Jonathan Harvey's 1993 play (and later, acclaimed film) about two working-class teenage boys who fall in love. $45–$47.50. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7. In previews for a 2/14 opening. *Cherry Lane Theatre, 38 Commerce St. (239-6200).*

Bright Lights Big City—A new musical by Paul Scott Goodman, based on Jay McInerney's 1984 novel about a callow young New Yorker's descent into cocaine hell. Directed by Michael Greif (*Rent*). $45. Tues.–Fri. at 8, Sat. and Sun. at 3 and 8. In previews for a 2/24 opening. *New York Theatre Workshop, 29 E. 4th St. (460-5475).*

Captains Courageous, The Musical—As the title says, the musical version of *Captains Courageous,* the Rudyard Kipling novel about the spoiled son of a wealthy industrialist who falls off the decks of his father's luxury liner and into the hands of a kindly commercial fisherman. Treat Williams and Brandon Espinoza star; Frederick Freyer did the music, Patrick Cook did the book and lyrics. $50. Tues.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 4. In previews for a 2/16 opening. *Manhattan Theatre Club, 131 W. 55th St. (581-1212).*

The Chemistry of Change—Marlene Meyer's new comedy about a scheming dearie who surfs from husband to husband, supporting her family with the divorce settlements. She actually falls in love with sucker No. 10: Is it destiny—or merely evolution? Starring a cast of recognizables and veterans, including Larry Pine; directed by the talented Lisa Peterson. $30. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3. Previews begin 2/10 for a 2/21 opening. Through 3/7. *Theatre Four, 424 W. 55th St. (239-6200).*

The Hothouse—The Atlantic Theater Company revives Harold Pinter's 1958 comedy about a group of muddling bureaucrats in an unspecified government institution. $35–$40. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 7. In previews for a 2/25 opening. *Atlantic Theater, 336 W. 20th St. (239-6200).*

The Mineola Twins—Swoosie Kurtz stars in this new play by Paula Vogel, author of the Pulitzer-winning *How I Learned to Drive,* about womanhood in suburbia. Directed by Joe Mantello. $55. Tues.–Sat. at 7:30, Wed., Sat., and Sun. at 2:30. In previews for a 2/18 opening. *Roundabout Theatre Company, 1530 Broadway, at 45th St. (719-9300).*

Murder in America—A new play by Allen Blumberg about millennial mayhem: The economy's in shambles, Bolshevism is on the rise, and hooligans have inherited the earth. $25. Tues.–Sat. at 8, Sun. at 2:30 and 7. Previews begin 2/9 for a 2/23 opening. *McGinn/Cazale Theatre, 2162 Broadway, at 76th St. (279-4200).*

Oh, Coward!—Oh, the potential! A musical revue based on the life and works of Noël Coward. $30–$35. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3. Previews begin 2/9 for a 2/16 opening. Through 3/14. *Irish Repertory Theatre, 132 W. 22nd St. (727-2737).*

Oy!—A new comedy by Rich Orloff showing the effects of Yiddish words on contemporary life. With original music by Greg Pliska and a live klezmer duo. Presented by Melting Pot Theatre. $35. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Previews begin 2/10 for a 2/14 opening. *Theater 3, 311 W. 43rd St. (279-4200).*

The Misanthrope—Uma Thurman plays a pretty yet dim American starlet in this Molière comedy, which translator Martin Crimp has wisely re-set in contemporary London. Roger Rees also stars; directed by Barry Edelstein. $45. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3. In previews for a 2/14 opening. Through 2/28. *Classic Stage Company, 136 E. 13th St. (239-6200).*

Now Playing

Ashes to Ashes—David Strathairn stars in this 1996 Harold Pinter play about a marriage in crisis. $24–$48. Tues.–Sat. at 7:30; Wed., Sat., and Sun. at 2:30. Through 5/9. *Gramercy Theatre, 127 E. 23rd St. (777-4900).*

Blue Heart—A pair of one-acts from the scathing Caryl Churchill, who this time examines the breakdown of family life. $20–$55. Tues.–Sat. at 7:30, Sun. at 3. Through 2/21. *Brooklyn Academy of Music's Majestic Theater, 30 Lafayette Ave., Brooklyn (718-636-4100).*

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Wildly inventive, and appropriate for just about everyone—kids, adults, foreigners, haters and lovers of performance art. $39–$49. Tues., Wed., Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 4 and 7. *Astor Place Theatre, 434 Lafayette St. (254-4370).*

The Captain's Tiger—Athol Fugard mulls over his youthful travels, misadventures, struggles with self-expression, and relationship with mum in this "memoir for the stage." $36. Tues.–Sun. at 7:30, Sat. and Sun. at 3. *Manhattan Theatre Club's Stage II, 131 W. 55th St. (581-1212).*

Collected Stories—Donald Margulies's almost-Pulitzer-winning play about the friendship between a protégée and her mentor—and how it transforms when the former uses intimate details of the latter's life in her first published novel. Uta Hagen and Lorca Simons star. $42.50–$47.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Lucille Lortel Theatre, 121 Christopher St. (239-6200).*

Correct Me If I'm Right—Kate Clinton, who actually manages to make her feminist principles funny, returns to New York with her first one-woman show since *Out Is In.* $30–$35. Tues.–Sat. at 8:30. *Westbeth Theatre Center, 151 Bank St. (307-4100).*

A Couple of Blaguards—Frank and Malachy Mc-

"THIS TRIO SOARS!"
DONALD LYONS, NEW YORK POST

"JUDD HIRSCH IS FURIOUSLY, SERIOUSLY COMIC."
VINCENT CANBY, THE NEW YORK TIMES

"JOE MORTON GIVES AN ELEGANT PERFORMANCE, DEPLOYING A DEFT CHARM."
DONALD LYONS, NEW YORK POST

"GEORGE WENDT KNOWS HOW TO MAKE HIS REACTIONS INTO DEVASTATING THEATER."
LINDA WINER, NEWSDAY

"UNSTOPPABLE!"
VINCENT CANBY, THE NEW YORK TIMES

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Translated by Christopher Hampton Directed by Matthew Warchus
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Opening
Duncan Chic

Pop folkie–sensitive strummer Duncan Sheik has written original music for 'Umbrage,' Steven Sater's new play about the friendship between an aging immigrant and a struggling guitarist. Opens February 11 at HERE.

Court's stage version of their growing-up story, performed by actors Mickey Kelly and Shay Duffin. $40–$42.50. Mon., Tues., Thurs., and Fri. at 8; Sat. and Sun. at 3 and 7:30. *Triad Theatre, 158 W. 72nd St. (799-4599).*

De la Guarda—A show that's part carnival, part rock concert, and almost entirely airborne. Dress in tatters; bring aspirin. $37.50–$45. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 7. *Daryl Roth Theatre, 20 Union Square East, at 15th St. (239-6200).*

The Eros Trilogy—A three-paneled work by Nicky Silver connecting mothers and sons. Starring Zak Orth, T. Scott Cunningham, and the formidable Betty Buckley. $35. Mon.–Fri. at 8, Sat. at 3 and 8. *Vineyard Theatre, 108 E. 15th St. (353-3874).*

Fantasticks—The musical perennial that, happily, refuses to go away. $35. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Playhouse, 181 Sullivan St. (674-3838).*

Far East—A new play from A. R. Gurney about a young American Navy lieutenant who finds himself caught between the wife of his commanding officer and the woman he loves. Starring Michael Hayden. $50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Lincoln Center's Mitzi E. Newhouse Theater, 150 W. 65th St. (239-6200).*

Forbidden Broadway Cleans Up!—Gerard Alessandrini's newest update of his long-running musical spoof poking fun at the assorted absurdities of the Great White Way. $45–$47.50. Mon. and Wed.–Fri. at 8:15; Sat. at 2:30 and 8:15; Sun. at 3:30 and 7:30. Food and drink available/optional. *Stardust Theatre, Broadway at 51st St. (239-6200).*

Hedwig and the Angry Inch—Michael Cerveris stars in John Cameron Mitchell's stunning rock concert–cum–musical, in which a German transsexual achieves self-actualization, not to mention tabloid fame, through songwriting. Music and lyrics by Stephen Trask. $20–$49.50. Mon., Wed., and Thurs. at 8; Fri. at 8 and 11; Sat. at 7 and 10, Sun. at 7. *Jane Street Theatre at the Hotel Riverview Ballroom, 113 Jane St. (239-6200).*

High Life—A play by Lee MacDougall, Canada's answer to Quentin Tarantino. Watch for drugs, hustlers, paranoid humor, filthy dialogue, an aborted heist. $35. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3. Through 2/14. *Primary Stages, 354 W. 45th St. (333-4052).*

I Love You, You're Perfect, Now Change—They're here. They're straight. Get used to it. It's a daring innovation, perhaps, but this musical revue about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love—has bravely decided to buck the trend. $47.50–$50. Mon. and Tues. at 8, Fri. and Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3 and 7:30. *Westside Theatre, 407 W. 43rd St. (239-6200).*

Iphigenia Cycle—The renaissance in Greek drama continues apace with these two stories of Agamemnon's daughter (her sacrifice, her rescue) rolled into one. JoAnne Akalaitis directs. Theatre for a New Audience presents. $10–$40. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3. Through 2/14. *American Place Theatre, 111 W. 46th St. (239-6200).*

James Naughton: Street of Dreams—It's two hours of crooning from the two-time Tony marvy James Naughton. $50. Wed.–Sun. at 8, Wed. at 2, Sat. and Sun. at 3. Through 3/14. *Promenade Theatre, 2162 Broadway, at 76th St. (239-6200).*

Killer Joe—Tracy Letts's new (and first) play about a dysfunctional family in a Texas trailer park. $47.50. Tues.–Sat. at 8, Sun. at 5, Wed. and Sat. at 2:30. *Soho Playhouse, 15 Vandam St. (239-6200).*

Late Nite Catechism—Maripat Donovan as a parochial-school-teaching nun backed by a magisterium of unassailable moral authority and some mean wrist action with a ruler. $35. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 2 and 5. *St. Luke's Church Annex, 308 W. 46th St. (239-6200).*

Little by Little—Liz Larsen, Darrin Baker, and *Jekyll & Hyde*'s Christiane Noll star in this new, sung-through Brad Ross musical about a love triangle. $35. Wed.–Sat. at 8, Sun. at 7, Wed., Sat., and Sun. at 2:30. *Theatre at Saint Peter's Church, Citicorp Center, Lexington Ave. at 54th St. (935-5820).*

Making Tracks—A brief rock-and-roll history of the Asian-American experience, as told through the story of a young woman who's trying to make sense of both her own and her parents' worlds. $20. Mon.–Wed. and Fri. at 8, Sat. at 2 and 8, Sun. at 3. Through 2/14. *Taipei Theater, 1221 Sixth Avenue, bet. 48th and 49th Sts. (40-1095).*

A Majority of One—The Jewish Repertory Theatre presents this 1959 comedy about a Jewish widow and a retired Japanese businessman who meet and fall in love on an ocean liner. $35. Tues.–Thurs. and Sat. at 8, Wed. at 2, Sun. at 2 and 7. *Playhouse 91, 316 E. 91st St. (831-2000).*

The Most Fabulous Story Ever Told—The newest play by Paul Rudnick, wicked author of *Addams Family Values, In & Out,* and various bits of acclaimed gay fantasia. In his own words: "It's a comedy about God, if that's not redundant." $35–$47.50. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. *Minetta Lane Theatre, 18 Minetta Lane. (420-8000).*

The Mystery of Irma Vep—The late Charles Ludlam's penny-dreadful vehicle for himself, Everett Quinton, and a glistening mound of wigs. It was a loopy sensation in 1984; Quinton returns for this repeat engagement with Stephen DeRosa. $45. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. *Westside Theater, 407 W. 43nd St. (239-6200).*

Over the River and Through the Woods—A new comedy from Joe DiPietro, author of *I Love You, You're Perfect, Now Change,* about the pesky efforts of four Italian-American grandparents to change their grandson's life. $45. Mon., Tues., Fri., and Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3 and 7:30. *John Houseman Theatre, 450 W. 42nd St. (239-6200).*

Paradise Hotel—The latest from Richard Foreman, this time about a group of paranoid sexual adventurers who converge in their quest for Nirvana and fine lodging. $15. Tues. and Thurs.–Sun. at 8. Through 4/19. *Ontological Theatre at St. Mark's Church, 131 E. 10th St. (533-4650).*

Perfect Crime—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." $35. Mon. and Thurs.–Sat. at 8, Sun. at 3 and 7, Wed. and Sat. at 2. Opened: 4/5/87. *Duffy Theatre, 1553 Broadway, at 46th St. (695-3401).*

Rollin' on the T.O.B.A.—A songful tribute to the last days of black vaudeville, when African Americans toured the 80-house circuit with their white brethren but were often denied pay and lodging. Conceived and written by Ronald "Smokey" Stevens and Jaye Stewart. $38.50–$42.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *47th Street Theatre, 304 W. 47th St. (239-6200).*

Secrets Every Smart Traveler Should Know—There is a decent amount of merriment to be had from this revue. Inspired—or incited—by a homonymous travel guide, this show by a number of hands pokes fun at every aspect of travel, from the hopeless phone calls for airline reservations to the joys of sandy Uzbekistan. Nothing is overlooked, though some things are a mite undercooked. Even the Ca*th*tilian li*th*p ge*th* a tuneful *th*ong tribute. (Simon: 12/15/97.) $20–$47.50; optional dinner one hour before curtain. Mon., Wed., Thurs., and Fri. at 8, Sat. at 2:30 and 8, Sun. at 3 and 7:30. Opened 10/30/97. *Ibis Theatre, 321 W. 44th St. (239-6200).*

Stomp—As the title implies, an energetic show in which a troupe of performers dances, claps, and generally bangs on everything in sight. Featuring buckets, brooms, trash-can lids, and, yes, the kitchen sink. $24.50–$49.50. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. *Orpheum, 126 Second Ave., bet. 7th and 8th Sts. (477-2477).*

Stop Kiss—Diana Son's new play about a smart, single woman whose world flips upside-down when she falls in love with another woman. $30. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 2 and 7. *The Public's Shiva Theater, 425 Lafayette St. (239-6200).*

This Is Our Youth—Kenneth Lonergan's play concerns smooth Dennis, a school dropout and drug dealer; his friend the dopey and klutzy Warren Straub, who shows up with a suitcase full of his prized possessions plus fifteen grand he swiped from his remarried old man; and Jessica Goldman, a stylish and mildly promiscuous design student. A world is conjured up—a world observed and overheard with spine-tingling accuracy and scalpel-like penetration. Mark Ruffalo is the perfect Warren. Missy Yager is a gem of a Jessica. Mark Brokaw's direction remains exemplary. And when the comedy turns serious, the transition is flawless and shattering. (Simon: 11/16/98.) $40. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7. *Douglas Fairbanks Theatre, 432 W. 42nd St. (239-6200).*

Tony 'n' Tina's Wedding—A wedding at *St. Luke's Church, 308 W. 46th St.*, then a reception at *Vinnie Black's Vegas Room, Hotel Edison, 221 W. 46th St.*, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and it's lasted longer than a lot of real marriages. $65–$75. Thurs.–Sat. at 7, Sun. at 2. Opened: 2/6/88. *(239-6200).*

Wit—Can a play be made out of the last hours of a professor of literature dying of ovarian cancer? A play that hinges on a close reading of Donne's *Holy Sonnets*? That, without slighting its seriousness, sees the comedy in dying? No? Think again: Margaret Edson, with her firstling effort, has managed it, and more. It is a dazzling and humane play you will remember till your dying day, and especially then, thanks also to a near-flawless production. First, Kathleen Chalfant, a Vivian Bearing of power and vulnerability, commanding intelligence and compelling irony. Add a supporting cast in which all shine. For this play alone, Edson should be handed the Harvard English department. (Simon: 9/28/98.) $35–$49.50. Tues.–Sat. at 8; Wed., Sat., and Sun. at 3. *Union Square Theatre, 100 E. 17th St. (307-4100).*

Off-Off Broadway

Babes in the Woods—7 Urban Sightings—Seven surreal vignettes about life in the city—including an episode in a deli where customers are forced to folk-dance for their supper. $15 plus one drink minimum. Thurs.–Sat. at 8. Through 2/20. *West Bank Cafe, 407 W. 42nd St. (695-6909).*

Birth Rite—Elizabeth Hess's new play about a young Mennonite woman's struggle to break free of religious oppression. Directed by Richard Caliban.

Photograph by Dixie Sheridan.

$12. Thurs.–Sat. at 8, Sun. at 3. *Harold Clurman Theatre, 412 W. 42nd St. (279-4200).*

Bravo, NY!—A comedy about a prominent catering outfit of the same name, which for one night must supply food and friendly service for a bogus ceremony cooked up by a loveless financier to boost his public image. $20. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3. Through 2/28. *Samuel Beckett Theatre, 412 W. 42nd St. (673-3852).*

Caesar and Cleopatra—George Bernard Shaw's depiction of Caesar as a devious and egocentric man. Performed by the Jean Cocteau Rep. $24–$30. Thurs.–Sat. at 8, Sun. at 3. *Bouwerie Lane Theatre, 330 Bowery. (677-0060).*

Cleveland—Mac Wellman's 1986 play about suburbia, intergalactic warfare, and the prom. Presented by the Bat Theater Co. $10. Fri. and Sat. at 10. Through 3/13. *The Flea, 41 White St. (226-0051).*

Desperelics—Alexander Lyras tears through the roles of eight overaccomplished or despairing urban types, all slouching at various rates toward the new millennium. $15. Fri. and Sat. at 8, Sun. at 7. *Gene Frankel Theater, 24 Bond St. (505-0099).*

Going to the River—Ensemble Studio Theatre's two-week festival of staged readings and performances of works of African-American women. $7. Tues.–Sat. at 8, Sun. at 2. Through 2/21. *Ensemble Studio Theatre, 549 W. 52nd St. (247-4982).*

Human Resources—The newest solo show from Richard Hoehler, the inspired guy behind the Obie-winning *Working Class.* Here, he plays five men struggling for survival in New York City. $25. Wed.–Fri. at 8, Sat. at 2 and 8, Sun. at 2 and 5. *Kaufman Theater, 534 W. 42nd St. (279-4200).*

Mao Zedong: Jealous Son—A multimedia opera with four principals: Teenage Mao, Comrade Mao, Chairman Mao, and Dead Mao. Yow. Libretto by Alvin Eng; music by Yoav Gal. $12. Thurs.–Sat. at 10. *La MaMa E.T.C., 74A E. 4th St. (475-7710).*

Monday Night Magic—Internationally known magicians munch on glass, puncture flailing assistants with swords, yank rabbits from hats, etc., all in an intimate setting. $20–$27.50. Mon. at 8. *Sullivan Street Playhouse, 181 Sullivan St. (307-4100).*

The Nature of a Fool—Carl Palmer's autobiographical new play about his quest for his birth parents and his discovery of their love letters. $12. Sun. at 3, Mon. and Tues. at 8. Through 2/15. *Theatre at Holy Cross, 329 W. 42nd St. (279-4200).*

Prater Violet—A stage adaptation of Christopher Isherwood's coming-of-age story. Presented by Difference Engine and the Culture Project. $30. Wed.–Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7. *The Salon, 432 E. 91st St. (388-8188).*

Rebel Women—A reprisal of Thomas Babe's acclaimed play about General Sherman's 1864 raid of an Atlanta home. $12. Wed.–Sat. at 8, Sun. at 3. *Ohio Theatre, 66 Wooster St. (539-8840).*

Richard II—Presented by Expanded Arts, the inspired troupe that did *R & J.* $12. Thurs.–Sun. at 7. *Fairbanks Studio Theatre, 432 W. 42nd St. (501-2066).*

Shanghai Moon—Grande dame Charles Busch strikes again—this time as Lady Sylvia Allington, the glamorous wife of a British diplomat who creates mayhem in China by involving herself with a powerful warlord. $15. Wed.–Sun. at 8. Through 2/14. *Theater for the New City, 155 First Ave., bet. 9th and 10th Sts. (254-1109).*

Spray/Oedipussy—Two one-man shows performed in rotating repertory by Mike Albo and Jonathan Ames, respectively, who share in common demented spirits and stiletto-pointed storytelling. Consumerism is the subject of the first; Mum, quite obviously, dominates the second. $12. Call for specific dates and showtimes. *P.S. 122, 150 First Ave., at 9th St. (477-5288).*

Stuck—A lonely single mother tries to escape her job (at a video store), her life, her one-horse town. Rattlestick Productions presents. $15. Wed.–Sat. at 8, Sun. at 7. Through 2/14. *Theatre Off Park, 224 Waverly Pl. (627-2556).*

Symphonie Fantastique—Puppeteer Basil Twist dances his fabulous creations around a 500-gallon tank. $25. Tues.–Fri. at 7, Sat. at 2 and 10:30, Sun. at 5. *HERE, 145 Sixth Ave., at Dominick St. (647-0202).*

Umbrage—A new Steven Sater play about the fraught friendship between an aging immigrant factory worker and a struggling musician. With original music by Duncan Sheik. $12. Thurs.–Sun. at 8. *HERE, 145 Sixth Ave., at Dominick St. (647-0202).*

Waiting for the Parade—John Murrell's World War II story of five Canadian women struggling on the home front. $25. Fri. at 8, Sat. at 3 and 8, Sun. at 3, Mon. at 8. *Dominion Theatre, 428 Lafayette St. (473-1698).*

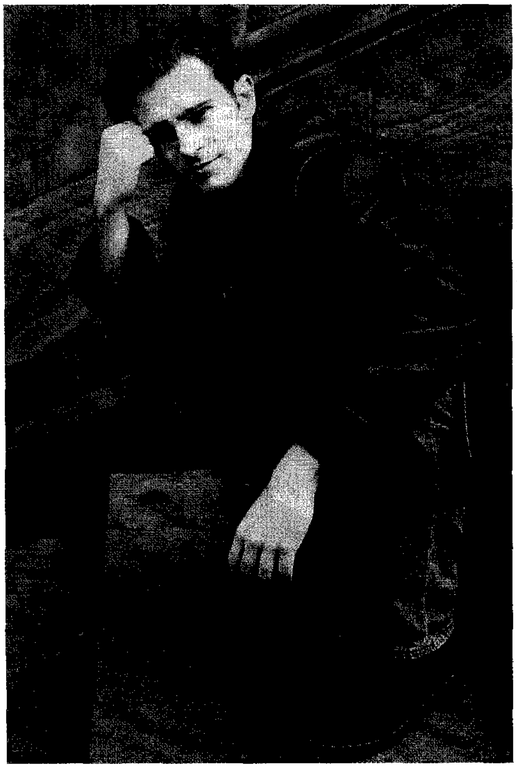
Wang Dang—An intimate and real-time evening with Tom Noonan & Co., as they re-create the story of a washed-up filmmaker's advances on a couple of undergraduates in a seedy motel. $15. Thurs. at 8, Fri. and Sat. at 7:30 and 10, Sun. at 3. *Theater, 64 E. 4th St. (253-8107).*

Whoa-Jack!—Buchner's *Woyzeck,* transposed onto the American South. Presented by the Worth Street Theater Company; starring Queen Esther. $12. Fri., Sat., and Mon. at 8, Sun. at 5. Through 2/15. *Tribeca Playhouse, 111 Reade St. (604-4195).*

You Shouldn't Have Told—Anne Thompson-Stretching's long-running drama about what happens to an African-American family when the daughters reveal that they have been sexually molested by their mother's boyfriend. $30. Wed.–Fri. at 8, Sat. at 3 and 8, Sun. at 3. *Chernuchin Theatre, 314 W. 54th St. (279-4200).*

Onstage
Johnny Many Notes

Rodgers and Hart loaded more catchy hummables into *Babes in Arms* than into perhaps any other show—"The Lady is a Tramp," "My Funny Valentine," "I Wish I Were in Love Again," "Where or When," and "Johnny One Note" all come from this 1937 musical, about an enterprising group of kiddies who stage a vaudeville show to support their families. Encores! revives this delightful oldie on February 11 at City Center, but for four days only; David Campbell stars. Call 581-1212 for tickets.



Photograph by Stephen Mosher.

Smart City *continued from page 53*

they're very important in keeping the artwork away from the glass, and creating a space where your eye can rest." Struggling photographers stop here, then procure cheap frames elsewhere; young collectors swear by the archival framing jobs. A 16-inch-by-20-inch mat might cost $20, or $200 if it's gold-beveled and covered in fabric.

W. H. BAILEY

By appointment only; 724-5953

Wouldn't you like to have a friend with exquisite taste who could accompany you to a framing shop and help you make decisions? Meet your new friend W. H. Bailey, a framing consultant with the best eye in the business—and 30 years of experience helping clients that range from artists (Jim Dine and Lee Krasner) to top museums (including MOMA and the Met). "Most people," he says, "don't know how they want to see a work of art, so they're easily convinced by untrained eyes." Bailey will get to know you and your piece, then meet you at a showroom to present you with two or three solutions that will work for you (for a fee that averages $100 an hour). It's a slow process: It took "years," he says, to design and create a frame for Van Gogh's *Starry Night* at the MOMA, in conjunction with Jed Bark. In fact, Bailey has been slowly reframing works in MOMA's collections for ten years. (Obviously, it should take far less time to help you frame *your* masterpieces.)

YOUR NEIGHBORHOOD FRAME SHOP

So you want to lowball it. If the work is ephemeral, like your daughter's Backstreet Boys poster or a snapshot of Sparky, go right ahead and take it to your local frame shop. One stand-out (if you happen to live in or near Chelsea): Chelsea Frames (207 Eighth Avenue, between 20th and 21st Streets; 807-8957), one of the few neighborhood framers that carries its own custom hardwood line. (Other options if you can work with presized frames: Pottery Barn, Bed Bath and Beyond, or art-supply stores such as New York Central, the Art Store, or Pearl Paint.) You'll want to find a place that has frames which appeal to you, of course, and for that, it may not matter where you go: Most small shops will stock identical moldings, or styles. The only problem with that is that their wood frames are usually prefinished, and when pieces of pre-stained wood are put together, the corners are often imperfect. Nonetheless, if you must skimp, do it on the frame itself, since a bad frame is far preferable to a bad mounting job. And cheaper may actually be better, since, as MOMA's Perez reminds us, less is more: "People tend to overdecorate their works of art. For me, it's the simpler, the better." ■

art

Picasso and War...James Biederman's N-3

Galleries

Solos

Madison Avenue and Vicinity

Ray Johnson—A selection of collages from the artist's estate in conjunction with the retrospective of his work currently on display at the Whitney Museum of American Art; through 3/27. At Feigen & Co., 49 E. 68th St. (628-0700) and Feigen Contemporary, 535 W. 20th St. (929-0500).

Jeff Joyce—Paintings of Nantucket moors and coastlines that share an affinity with Nordic pastoral painting; through 2/27. Winston Wächter, 39 E. 78th St. (327-2526).

Paul Resika/John Constable Jr.—New paintings of abstracted Provincetown landscapes/Recent landscape paintings in the Impressionist tradition by the great-nephew of the painter John Constable. Through 2/27. Salander-O'Reilly. 20 E. 79th St. (879-6606).

Paul Rotterdam—A painting inspired by the artist's nightly observation of the Hale-Bopp Comet, and drawings and paintings based on his continuing studies of nature; through 3/20. Cadé, 1045 Madison Ave. (734-3670).

Ed Ruscha—New paintings from the "Metro Plots" series that continue the artist's interest in urban landscapes and take simplified street maps of Los Angeles as their point of departure; through 2/27. Gagosian, 980 Madison Ave. (744-2313).

Don Van Vliet—Recent works on paper; through 3/26. Werner, 21 E. 67th St. (988-1623).

David Wojnarowicz—Stencil works, map collages, paintings, sculpture, and objects made between 1982 and 1984 by the late artist, whose work is currently the subject of a retrospective at the New Museum of Contemporary Art; through 3/6. Baumgold, 128 E. 72nd St. (861-7338).

57th Street Area

Vincent Amato—New welded-steel sculptures; through 3/6. McGrath, 20 W. 57th St. (956-3366).

Milton Avery—A selection of paintings and watercolors with an emphasis on works produced in the forties; through 2/27. DC Moore, 724 Fifth Ave. (759-2345).

Eric Blum/Jeremy Kidd—Portraits of young women in oil paint and beeswax/Paintings based on enlarged nova print photographs of biological organisms or industrial landscapes. Through 3/6. Littlejohn Contemporary, 41 E. 57th St. (980-2323).

Lois Dodd/Paul Rickert—Paintings that depict close-up views of the artist's garden in Maine/Watercolor landscapes of the New England coastline; through 2/27. Fischbach, 24 W. 57th St. (759-2345).

Lee Krasner—Paintings from the late forties through the early sixties; through 3/13. Miller, 41 E. 57th St. (9800-5454).

Elizabeth Murray—New paintings; 2/12–3/13. PaceWildenstein, 32 E. 57th St. (421-3292).

Elizabeth Newman—New sculpture in which quotidian objects, natural materials, and domestic materials are arranged in poetic installations; through 2/27. Lelong, 20 W. 57th St. (315-0470).

Richard Stankiewicz—Gestural ink drawings and three large sculptures made between 1959 and 1962; through 3/6. Zabriskie, 41 E. 57th St. (752-1223).

Tom Uttech—Paintings of imaginary archetypal landscapes; through 2/27. Schmidt-Bingham, 41 E. 57th St. (888-1122).

SoHo and TriBeCa

Anselme Boix-Vives—Paintings that depict a visionary world of harmony by a Spanish artist (1899–1969) who worked as a greengrocer in France before taking up painting at the age of 62; through 2/27. Ross, 568 Broadway (343-2161).

Mark Calderon/Mark Depman—Freestanding and wall-mounted sculptures in bronze, glass, and cement/Cibachrome photographs of objects in the artist's home. Through 2/24. Hoffman, 429 W. Broadway (966-6676).

Suzan Frecon—Recent oil paintings and watercolors that continue the artist's use of "red earth" colors; through 3/13. Markey, 55 Vandam St. (627-4446).

Alberto Giacometti—A collection of drawings by the sculptor that have not been previously exhibited in the United States; through 2/27. Kent, 67 Prince St. (966-4500).

Jill Levine/Stacey Davidson—Mixed-media works painted with images of Indian gods and goddesses/Psychological portraits; 2/11–3/13. P.P.O.W., 476 Broome St. (941-8642).

Michael Lucero—Recent ceramic works from the artist's "Excavation" series; through 2/27. Beitzel, 102 Prince St. (219-2863).

David Salle—New paintings from the artist's "Glass and Mirror" series that explore reflection, disjunction, and fragmentation through the juxtaposition of narrative elements, through 3/6, at Lehmann Maupin, 39 Greene St. (965-0753), and new paintings depicting angel statuary, performing bears, acrobats, interiors, and still lifes, through 2/27, at Gagosian, 136 Wooster St. (228-2828).

Larry Zox—Recent abstract paintings; through 2/27. Algus, 25 Thompson St. (966-1758).

Chelsea

Jean-Marc Bustamante—Large-scale gestural abstract drawings silk-screened on Plexiglas; through 3/20. Marks, 523 W. 24th St. (242-0200).

Peter Fischli/David Weiss—Three slide shows made up of hundreds of the artist's recent photographs of flowers; through 3/20. Marks, 522 W. 22nd St. (243-0200).

Zhang Huan—Recent photographs and video by a Chinese performance artist; through 3/27. Protetch, 511 W. 22nd St. (633-6999).

Karen Kilimnik—New paintings and photographs that present likenesses of the artist in the guise of real and imagined characters; through 3/20. 303, 525 W. 22nd St. (255-1121).

Jon McCafferty/Jeff Burch—Recent abstract paintings by both; through 3/6. Grimm, 505 W. 28th St. (564-7662).

Donna Moylan/Elaine Reichek—Recent paintings in which narrative is layered over abstraction; 2/12–3/27/A video and new video stills from a larger body of work, *When This You See...*, which is a compilation of clips from films of the twenties to the nineties that show women sewing; through 3/27. Klagsbrun, 526 W. 26th St. (243-3335).

Albert Oehlen—New paintings; through 2/27. Luhring Augustine, 531 W. 24th St. (206-9100).

Scott Reeder—Paintings that use deadpan humor to expose the arbitrary nature of naming things; through 2/27. Hearn, 530 W. 22nd St. (727-7366).

Joyce Scott—Sculptures that incorporate beadwork and address issues of race, identity, and history; through 3/13. Anderson, 453 W. 17th St. (463-0970).

Kenneth Snelson—Sculpture and drawings from 1968 to the present; through 2/28. Marlborough Chelsea, 211 W. 19th St. (463-8634).

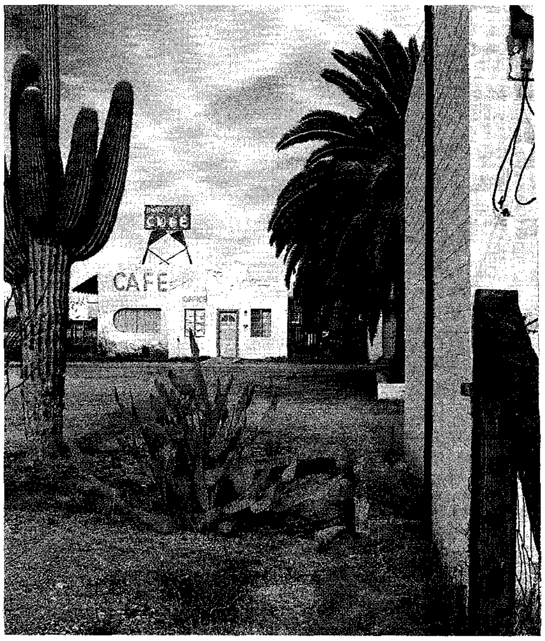
Paul Thek—Drawings made between 1966 and 1988, most of them being shown in New York for the first time, and works on newspaper, self-portraits, and landscape drawings; through 3/13. Alexander and Bonin, 132 Tenth Ave. (367-7474).

Sarah Vanderlip—Sculptures of figures and objects cast from sugar; through 3/6. XL, 504 W. 22nd St. (462-4111).

Photography

Double Exposure

Now that both have taken up residence in the same Chelsea building, Robert Mann Gallery and the image-happy 'Blind Spot' magazine are celebrating with a show of prints that appear in the photo journal's twelfth issue, including recent efforts by Joseph Bartscherer, Jeff Brouws (below, 'Route 60, Arizona'), James Casebere, Richard Misrach, John Waters, and others. At Robert Mann Gallery, 210 Eleventh Avenue; February 11 through March 27.



Photograph by Jeff Brouws, courtesy of the Robert Mann Gallery.

Lawrence Weiner—A survey of the artist's posters, drawings, and small printed works; through 2/27. At Bound & Unbound, 601 W. 26th St. (463-7348) and Tonkonow, 601 W. 26th St. (255-8450).

Other

David Wojnarowicz—Early paintings and silk-screened posters made between 1981 and 1983 by the late artist, whose work is currently the subject of a retrospective at the New Museum of Contemporary Art; through 2/27. Mansion, 54 St. Marks Place (505-7055), Wed.–Sat. 12–6.

Group Shows

Madison Avenue and Vicinity

Feigen—49 E. 68th St. (628-0700). "Strange Beauty: A Century of Mannerism, 1520–1620." Mannerist paintings and drawings from Italy and the Netherlands by Caravaggio, Pino, Puligo, Vasari, others; through 4/2.

Knoedler—19 E. 70 St. (794-0550). "Side by Side," textile folk art from various cultures paired with paintings by twentieth-century abstract artists, including Gottleib, Rothko, Scully, others; through 2/27.

Kouros—23 E. 73rd St. (288-5888). Works by six Texas-born artists, Alvorado, Kennaugh, Lewis, Manes, Miller, Young; through 2/27.

57th Street Area

Adams—41 W. 57th St. (644-5665). Artworks that refer to artists and their art, by Azaceta, Bedia, Brown, Chin, McGarrell, Wiley, others; through 2/27.

Rosenfeld—24 W. 57th St. (247-0082). "African-American Art: 20th Century Masterworks, VI," an exhibition of crucial works by artists including Romare Bearden, James VanDerZee, Jacob Lawrence, Bob Thompson, Palmer Hayden, and Hale Woodruff; through 3/6.

YWCA—610 Lexington Ave., at 53rd St. (735-9731). "Paper Cuts," an exhibition of cut-paper works by Brackman, Coron, Guest, Obrosey, Twitchell, Xinhua, and others from around the world; through 3/16.

SoHo and TriBeCa

Collins—83 Grand St. (226-1861). "Let Us Now Praise," an exhibition that examines poverty and race in the South and includes famous photographs from Walker Evans's WPA project, alongside works by Hargrave, Rauschenberg, and Walker; through 2/27.

Gold—474 Broadway (625-1723). "Vanishing Points," an exhibition that interrogates the relationships between technology and biology through works by Goldfarb, Hammond, Linder, Rogenes, others; through 3/6.

Solomon—172 Mercer St. (941-5777). An installation and works on paper by Lisa Hoke; recent color photographs by Barbara Pollack; new paintings by Julia Jacquette; through 2/27.

Chelsea

Art Resources Transfer, Inc.—210 Eleventh Ave. (691-5956). "Domestica," an installation by Michael McMillen; through 3/3; paintings and photographs by Emma Amos and Builder Levy, through 2/21; glass sculpture and paintings by Judith Linhares and Lindsay Walt; through 3/14.

Greene Naftali—526 W. 26th St. (463-7770). Drawings and works on paper by more than 40 artists, including Borgese, Hug, Klimnik, Meckseper, Myoda, Peyton, others; through 3/13.

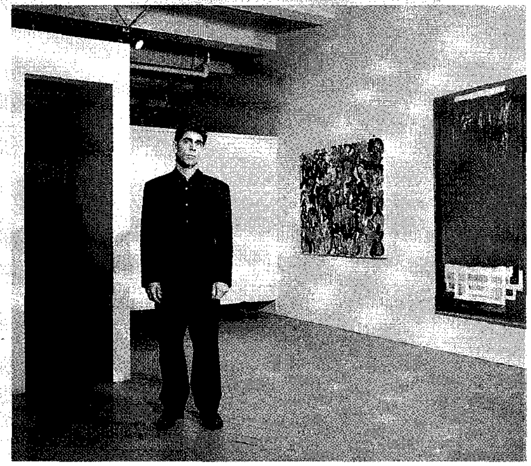
Sikkema—530 W. 22nd St. (941-6210). Works by Alÿs, Callahan, Bellevue, Epstein, Herrera, Bill Jacobson, Katz, Kopystiansky, Seeley; through 3/6.

Photography

Keith Carter—New black-and-white photographs by the Texas-born photographer known for square silver-tone prints that highlight crisply focused everyday subjects against an atmospheric background blur; through 3/13. Greenberg, 120 Wooster St. (334-0010).

Happening Homework

It's not unheard-of for gallery owners to have led past lives as artists—PaceWildenstein's Arne Glimcher, for example, majored in painting, and Tony Shafrazi in painting and sculpture—but rarely does the process of making art of one's own coincide with the desire to promote and sell the works of others; Alfred Stieglitz remains one of the few to have worn both hats successfully. To his friends, at least, James Biederman seemed anything but dealer material. A soft-spoken 51-year-old Yale M.F.A., he showed his sculptures and paintings at the John Weber Gallery from 1979 to 1993. Now he's a dealer, too. "People told me I couldn't do it," Biederman says. But the artist, who had recently moved to Williamsburg, found himself remembering SoHo when it was still becoming a gallery district. "I realized Williamsburg was another artists' scene and that too many contemporary galleries have that generic avant-garde look." Last October, he opened N-3 Project Space in the small second-floor loft he lives and paints in at 85 North 3rd Street. "I don't take vacations, I don't buy clothes, I'm not going to movies, and I've cut down on dinners in restaurants," says Biederman, who pays for the design and mailing of cards, wine for his openings, and other amenities out of his own pocket. One of his students at Hofstra works for the gallery gratis. While Biederman acknowledges that his new role isn't always a comfortable fit—he's had to learn how not to be overenthusiastic during studio visits, and how to keep works modestly priced, typically against his artists' wishes—he says he likes being in the company of other creative people. "You have to drop your artist's ego to do this," he says, "but there are times when people are in the gallery actually talking passionately about painting, not real estate." Still, Biederman's first calling (his new paintings are currently on view in the lobby at 100 Broadway through January) is never taken lightly—especially by the artists he shows. "I was on the phone with one of them the night before I hung a show, and I said I just had to do the painting, meaning that I had to touch up the walls," he says. "She thought I was going to fix all the paintings." **EDITH NEWHALL**



James Casebere—Staged photographs made between 1975 and 1990; through 3/6. Kelly, 43 Mercer St. (343-2405).

Patrick Demarchelier—New photographs; through 2/27. Shafrazi, 119 Wooster St. (274-9300).

William Eggleston—Never-before-seen early color images by a groundbreaking artist whose 1976 exhibition of color photographs at MOMA broke the black-and-white barrier; through 2/27. Cheim & Read, 521 W. 23rd St. (242-7727).

Gerrit Engel/Jan Staller—Photographs of grain elevators in Buffalo, New York/Recent color landscape photographs. Through 2/27. Saul, 560 Broadway (431-0747).

ICP—1130 Fifth Ave., at 94th St. (768-4682), Tues.–Thurs. 10–5, Fri. 10–8 (voluntary contribution 5–8), Sat. and Sun. 10–6; $6, $4 students and seniors. A photo essay of a Brooklyn teenage gang by Bruce Davidson; through 3/7. . . . "Intimate City: The Photographs of Thomas Roma." Approximately 40 gelatin prints depicting various aspects of New York City life and drawn from five projects that became books, among them *Come Sunday* and *Sunset Park*; through 3/7.

ICP Midtown—1133 Sixth Ave., at 43rd St. (768-4682), Tues.–Thurs. 10–5, Fri. 10–8 (5–8 admission by voluntary contribution), Sat. and Sun. 10–6; $6, $4 students and seniors. "To the Rescue," paintings, sculpture, photography, video and multimedia works by Abakanowicz, Ewald, Osorio Winters, and four others that respond to the artists' research in the American Joint Distribution Committee's photographic archives; 2/12–3/16.

Lotte Jacobi—Photographs taken in forties and fifties Berlin and New York, including portraits of Chagall, Einstein, Mann, Stieglitz, others; through 3/20. Van Der Donk, 601 W. 26th St. (691-5973).

Sy Kattelson—Documentary photographs of New York by a former student of Sid Grossman and Paul Strand; through 3/13. 292, 120 Wooster St. (431-0292).

Barry Kieselstein-Cord—Recent black-and-white photographs; through 2/13. Benrubi, 52 E. 76th St. (517-3766).

Laura Larson—Large-scale black-and-white photographs of period rooms in museums and historic houses; through 2/27. Kirkland, 504 W. 22nd St. (627-3930).

Flo Lunn and Cal Rhodes—Collaborative photographs that narrate a travel diary; through 2/28. Wimmer, 560 Broadway (274-0274).

Mann—210 Eleventh Ave. (570-1223). "Inside/Outside," in conjunction with *Blind Spot* magazine's recent issue, an exhibition of photographs including images by Bartscherer, Brouws, Casebere, Tourlentes, Waters, others; through 3/27.

Miller—20 W. 57th St. (397-3930). Recent color photographs by Stéphanie Couturier; "Visage," an exhibition of sixteen portraits by renowned photographers Evans, Abbott, Steichen, others; through 3/27.

PaceWildensteinMacGill—32 E. 57th St. (759-7999). Black-and-white images from the fifties by the French fashion photographer Guy Bourdin, and "Cropping and Picture Making," a comparative exhibition of photographs by Kertesz, Man Ray,

Photograph by Robert Wright.

Weston, and Winogrand; through 3/6.

Barbara Pollack—A conceptual photo-installation responding to Steichen's famous "Family of Man" exhibit; through 3/6. Thread Waxing Space, 476 Broadway (966-9520).

Ricco/Maresca—529 W. 20th (627-4819). Nude photographs of the human figure by Bidaut, Carucci, Slota, Von Bruenchenheim, others; through 3/6.

Victor Schrager—Recent aviary photographs and still lifes; through 3/6. Houk, 745 Fifth Ave. (750-7070).

Gerardo Suter—A survey of works exploring such themes as memory and the persistence of the past, by an Argentine-born artist who has lived in Mexico since 1970, including black-and-white photographs of landscapes and figures, 2/10–3/21, at the Americas Society, 680 Park Ave. (249-8950), and two large-scale video installations, 2/10–3/20, at the Sculpture Center, 167 E. 69th St. (879-3500).

Rolf Tietgens—Surrealist photographs executed in the late thirties; through 3/20. De Lellis, 47 E. 68th St. (327-1482).

Ubu—16 E. 78th St. (794-4444). "The Photogram: 1918–1948," a survey of the photographic process featuring works by Lissitzky, Man Ray, Moholy-Nagy, Schad, others; through 3/6.

Frank Yamrus—Black-and-white photographs capturing the motion of nude figures in water; through 3/6. Morthland, 225 Tenth Ave. (242-7767).

Museums

American Craft Museum—"Rörstrand: Swedish Art Nouveau Porcelain From the Schreiber Collection." A rare collection of porcelain produced by Sweden's Rörstrand factory, Europe's second-oldest operating ceramics firm; through 5/23. . . . "Art and Industry: 20th-Century Porcelain From Sèvres." Recent works in porcelain by 40 international artists, architects, and designers created at the Sèvres factory in France; through 5/2. 40 W. 53rd St. (956-3535); Tues., Wed., Fri., Sat., Sun. 10–6, Thurs. till 8 (pay as you wish 6–8); $5, $2.50 students and seniors.

American Museum of Natural History—"Papua New Guinea: Arts and Spirits, Photographs From the Middle Sepik River, 1953–54." Color and black-and-white photographs of Papua New Guinea's indigenous species, art, architecture, and people, taken by Museum ornithologist E. Thomas Gilliard during his 1953–54 expedition; through 3/28. Central Park West at 79th St. (769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $8 suggested contribution, $6 students and seniors, $4.50 children.

Brooklyn Museum of Art—"Japonism in Fashion: Japan Dresses the West." An exhibit exploring the influence of Japanese art and design on Western fashion through more than 70 costumes and accessories dating from the second half of the nineteenth century to the present; through 2/14. . . . "Lewis Wickes Hine: The Final Years." 110 photographs of New York, only ten of which have been seen by the public, including images documenting the construction of the Empire State Building, the arrival of immigrants at Ellis Island, and workers in mills and factories; through 4/4. . . . "Domestic Transformations: Working in Brooklyn." Wallpaper, carpets, furniture, and ceramic tiles by Brooklyn-based artists Ann Agee, Jean Blackburn, Ron Baron, and Andy Yoder; through 3/14. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.–Fri. 10–5, Sat. 11–6 (museum open until 11 P.M. on the first Saturday of every month), Sun. 11–6; $4, $2 students, $1.50 seniors.

Cooper-Hewitt, National Design Museum, Smithsonian Institution—"Graphic Design in the Mechanical Age: Selections From the Merrill C. Berman Collection." More than 200 works by such pioneers of the avant-garde as Lester Beall, A. M. Cassandre, Gustav Klutsis, Alexandr Rodchenko, and Jan Tschichold, including posters, books, one-of-a-kind prototypes, collages, and other ephemera; through 5/23. . . . "Unlimited by Design." An exhibition focusing on products, services, and environments designed to meet the needs of people throughout their lives; through 3/21. . . . 2 E. 91st St. (849-8300), Wed.–Sat. 10–5, Sun. 12–5, Tues. 10–9 (free admission 5–9); $5, $3 seniors and students.

Dahesh Museum—"A Victorian Salon: Paintings From the Russell-Cotes Art Gallery and Museum, Bournemouth, England." Thirty-five nineteenth-century paintings collected by the British hotelier Merton Russell-Cotes (1835–1921), among them works by Edwin Landseer, Edwin Long, Albert Moore, and Dante Gabriel Rossetti; through 4/17. 601 Fifth Ave., at 49th St. (759-0606), Tues.–Sat. 11–6; free.

Dia Center for the Arts—"Stan Douglas and Douglas Gordon: Double Vision." New site-specific installations by the Canadian artist Stan Douglas and the Scottish artist Douglas Gordon; 2/11–6/13. . . . "Andy Warhol: Shadows." A work that made in 1978 composed of more than 100 silk-screened and hand-painted panels; through 6/13. . . . "Thomas Schütte: Scenewright." Early installations, small-scale modeled figures, proposals for monuments, watercolors, and photographs by the German artist; through 6/13. . . . "Joseph Beuys: Drawings After the Codices Madrid of Leonardo da Vinci, and Sculpture." Works from Dia's permanent collection, including 96 drawings made in response to two sketchbooks by Leonardo da Vinci, and sculptures; through 6/13. . . . "Robert Irwin: *Excursus: Homage to the Square 3*." The second part of a site-specific installation by the California artist; through 6/13. 548 W. 22nd St. (989-5566), Thurs.–Sun. 12–6; $4, $2 students and seniors.

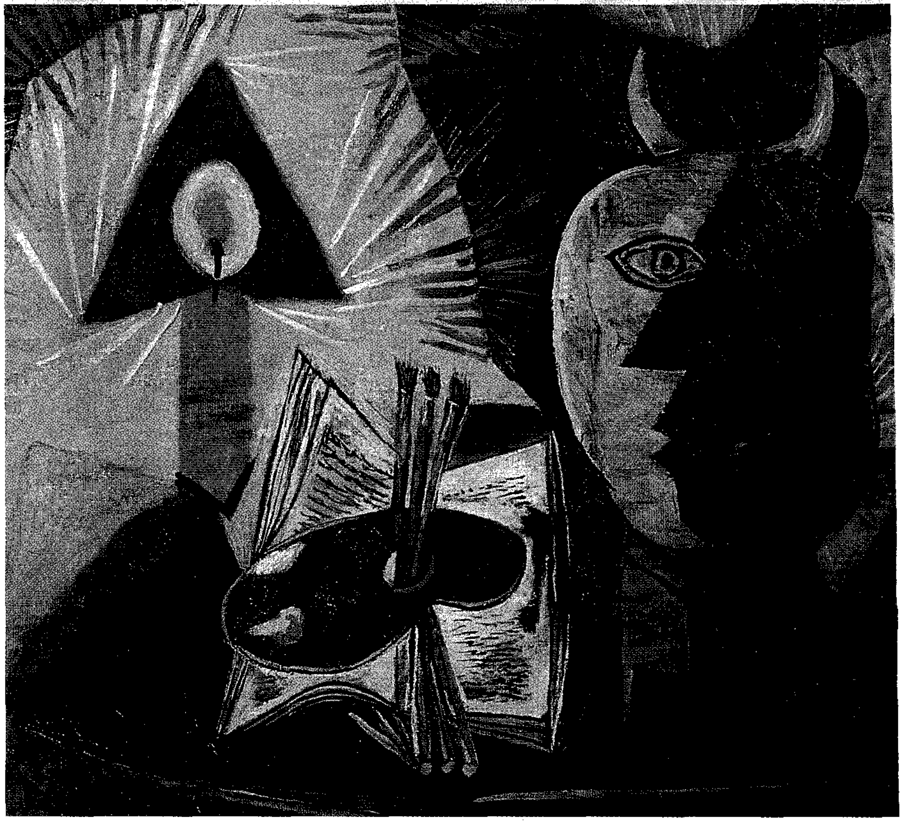
El Museo del Barrio—"The Art of Jack Delano." Documentary photographs of interiors, people, and landscapes contributed by the artist to the Farm Security Administration during the thirties; through 2/28. . . . "Gods, Spirits, and Legends: Twentieth-Century Art in El Salvador." The first thematic show of paintings from El Salvador in the United States, featuring 40 works by 17 artists born between 1900 and 1960; through 2/28. . . . "Casitas: Gardens of Reclamation." Large-scale photographs of casitas, small structures built by Puerto Rican immigrants in vacant lots and gardens throughout New York City; through 2/28. 1230 Fifth Ave. (831-7272), Wed.–Sun. 11–5; $4, $2 students and seniors.

Frick Collection—"French and English Drawings of the Eighteenth and Nineteenth Centuries From the National Gallery of Canada." Sixty-seven works by French and English artists, among them Bonnard, Burne-Jones, Constable, Courbet, Hogarth, and Ingres; through 4/25. . . . "Drouais' Portrait of Madame de Pompadour From the National Gallery, London." François-Hubert Drouais's celebrated full-length portrait of Madame de Pompadour; through 4/25. 1 E. 70th St. (288-0700); Tues.–Sat. 10–6, Sun. 1–6; $7, $5 students and seniors; children under 10 not admitted.

Grey Art Gallery—"First Steps II: Emerging Artists From Japan." Recent works in diverse media by seven Japanese artists; through 2/20. New York University, 100 Washington Square East (998-6780), Tues., Thurs., Fri. 11–6, Wed. 11–8, Sat. 11–5; donation suggested.

Solomon R. Guggenheim Museum—"Picasso and the War Years: 1937–1945." An exhibition of paintings, drawings, sculpture, and prints that explores the Picasso's artistic response to the events leading from the Spanish Civil War through the Nazi occupation of France and the eventual liberation of France by Allied troops; through 5/9. . . . "Jim Dine: Walking Memory, 1959–1969." The first survey of the artist's early paintings and constructions; 2/12–5/16. 1071 Fifth Ave., at 88th St. (423-3500); Sun.–Wed. 10–6, Fri. and Sat. 10–8 (Fri. 6–8, pay what you wish), closed Thurs.; $12, $7 seniors and students.

On View **The effects of the Spanish Civil War and the Nazi occupation of France on the paintings of Pablo Picasso are revealed in "Picasso and the War Years: 1937–1945," which examines the artist's response to genocide through his images of terror, despair, and, occasionally, hope (below, *Still Life With Palette, Candlestick, and Head of a Minotaur*, 1938). At the Solomon R. Guggenheim Museum, 1071 Fifth Avenue, at 89th Street; through May 9.**



Photograph courtesy of the Solomon R. Guggenheim Museum.

Ground Rules:

In the summer, galleries are generally open Mon. through Fri. from between 10 and 11 to between 5 and 6.

Jewish Museum—"Ikat: Splendid Silks of Central Asia From the Guido Goldman Collection." Rare silk wall hangings, mounted panels, and robes made by master craftsmen in the kingdoms of Bukhara and Samarkand; through 5/16. . . . "Common Man, Mythic Vision: The Paintings of Ben Shahn." The first major museum exhibit of the artist's paintings since 1976, comprising works made by the artist between 1936 and 1965; through 3/7. . . . 1109 Fifth Ave., at 92nd St. (423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8 (Tues. after 5 free); $8, $5.50 students and seniors.

Metropolitan Museum of Art—"Dosso Dossi, Court Painter in Renaissance Ferrara." Paintings by the sixteenth-century Italian artist, who worked in Ferrara; through 3/28. . . . "Anselm Kiefer: Works on Paper, 1969–1993." A selection of works on paper that offer an overview of the ideas and themes of the first two decades of the German painter's career; through 3/21. . . . "Cubism and Fashion." Cubism-influenced clothing by Madeleine Vionnet, Callot Soeurs, and Gabrielle Chanel, as well as examples of contemporary fashion; through 3/14. . . . "Eighteenth-Century French Drawings in New York Collections." Works on loan from private collections and public institutions in New York City; through 4/25. . . . "Charles Burchfield From the Collection." Watercolors, paintings, and prints created between 1915 and 1963; through 2/28. . . . "Jade in Ancient Costa Rica." Pendants, mace heads, ear ornaments, beads, and other objects carved from jade in Costa Rica between 300 B.C. and A.D. 700; through 2/28. . . . "Félix Vallaton: Woodcuts and Three Paintings." Woodcuts from the 1890s paintings from the 1920s by a Swiss artist who worked in France; through 2/21. . . . "Clay Into Art: Selections From the Collection of Contemporary Ceramics"; through 5/30. . . . "The Academy of the Sword: Illustrated Fencing Books, 1500–1800." More than 25 rare books accompanied by swords, daggers, shields, and gauntlets from the museum's collection; through 8/30. 1000 Fifth Ave., at 82nd St. (879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $8 contribution, $4 children and seniors. The Cloisters, Fort Tryon Park (923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September); $8, $4 seniors and students.

Museum for African Art—"Landscapes of the Soul: Woman of the African Diaspora—Photographs by Chester Higgins, Jr." Images of African and African-American women taken over the past 30 years; through 3/28. . . . "A Sense of Wonder: African Art From the Faletti Family Collection." A selection of objects from Western, Central, and Eastern Africa dating from the sixteenth to the early twentieth century; through 3/28. 593 Broadway (966-1313), Tues.–Fri. 10:30–5:30, Sat. and Sun. 12–6; $5, $2.50 seniors, students, and children.

Museum of American Folk Art—"Nellie Mae Rowe: Ninety-Nine-and-a-Half Won't Do." The first major retrospective of paintings by the self-taught African-American artist; through 5/2. Lincoln Square (595-9533), Tues.–Sun. 11:30–7:30; free.

Museum of Modern Art—"Projects 67— Elaine Reichek: When This You See." Embroidered works that take the format of traditional samplers but whose aphorisms are culled from art history, literature, science, mythology, and popular culture; through 3/30. . . . "Julia Margaret Cameron's Women." Portraits of women by the nineteenth-century British photographer; through 5/4. . . . "Site Gags: Humor, Satire, and Grotesque in Modern and Contemporary Drawings." Works on paper from the museum's collection, including satirical sketches, grotesques, straight comic illustrations, and visual puns; through 5/4. 11 W. 53rd St. (708-9480); Sat.–Tues. 10:30–6, Thurs. 10:30–6, Fri. 10:30–8:30 (4:30–8:30 pay what you wish), closed Wed.; $9.50, $6.50 students and seniors.

Museum of the City of New York—"Washington's New York." Paintings, costumes, maps, furniture, documents, and relics relating to Washington's experiences in New York City as a military commander and political leader; through 7/4. . . . "The Little Apple: Souvenir Buildings From the Collection of Ace Architects." A selection of miniature models of New York buildings created over the past 100 years; through 3/28. . . . "New York Horizontal: Cirkut Camera Views by William Hassler." Thirty rare panoramic views of WWI-era New York; through 5/2. . . . "New York Vertical by Horst Hamman." Photographs that emphasize the verticality of New York's skyscrapers; through 4/18. . . . "New York on the Rise: Architectural Renderings by Hughson Hawley"; through 4/4. . . . "Landscapes of Hope: Rebuilding New York City's Neighborhoods." Photographs by Larry Racioppo documenting the rebuilding of various New York City neighborhoods; through 6/27. . . . 1220 Fifth Ave., at 103rd St. (534-1672), Wed.–Sat. 10–5, Sun. 1–5; suggested contribution $5, $3 students and seniors.

Museum of the Fashion Institute of Technology—"China Chic: East Meets West." An exhibition tracing the evolution of Chinese dress and its influence on modern western fashion; 2/16–4/24. . . . "Shoes: A Lexicon of Style." More than 100 pairs of women's shoes, among them twenties pumps by André Perugia, fifties stilettos by Roger Vivier, and seventies platform sandals by Charles Jourdan; through 4/17. Seventh Ave. at 27th St. (217-7642), Tues.–Fri. 12–8, Sat. 10–5; free.

National Academy of Design and School of Fine Arts—"Treasures Revealed: Nineteenth- and Twentieth-Century American Works on Paper From the Collection of the National Academy." Drawings, prints, watercolors, and pastels by Kenyon Cox, Thomas Moran, Paul Landacre, William Trost Richards, and others; through 3/7. 1083 Fifth Ave., at 89th St. (369-4880), Wed., Thurs., Sat., Sun. 12–5, Fri. 10–6; $8, $5 seniors and students.

New Museum of Contemporary Art—"Fever: The Art of David Wojnarowicz." The first retrospective of the work of the East Village artist who died of AIDS in 1992; through 6/20. . . . "Anaida Hernandez: Juegos Ilegales/Illegal Games." Large-scale casino-like games created with interactive installations, paintings, and objects; through 4/11. 583 Broadway (219-1222), Wed. and Sun. 12–6, Thurs., Fri., and Sat. 12–8, (free Thurs. 6–8); $5, $3 students, artists, and seniors, free for youths 18 and under.

New York Public Library—"What Goes Up Must Come Down: Order and Disorder: Architectural Transitions in Prints and Photographs." Prints depicting the life cycles of built structures, drawn from the library's Miriam and Ira D. Wallach Division of Art, Prints, and Photographs; through 4/3. . . . "*In thy map securely saile*: Maps, Atlases, Charts, and Globes From the Lawrence H. Slaughter Collection, Map Division." Seventeenth- and eighteenth-century works that were donated to the library's Map Division in 1997 by the estate of Lawrence H. Slaughter; through 3/20. . . . Fifth Ave. and 42nd St. (869-8089); Mon. 10–6, Tues.–Wed. 11–6, Thurs.–Sat. 10–6; free.

New-York Historical Society—"Treasures From Mount Vernon: George Washington Revealed." A rare collection of Washington items that have never been exhibited outside Mount Vernon, among them his letters, his camp bed used during the Revolutionary War, and his pistol and four swords, and a variety of personal objects; through 2/22. . . . "George B. Post: Great American Architect." Architectural renderings of some of New York's landmark buildings and early skyscrapers by an architect (1837–1913) who was instrumental in the birth of the skyscraper; through 2/14. . . . "New York's Finest: A History of the New York City Police Department." Photographs, newspapers, weapons, uniforms, and crime detection equipment; through 3/21. . . . 2 W. 77th St. (873-3400); Tues.–Sun. 11–5; $5, $3 seniors and children.

P.S. 1 Contemporary Art Center—"Ronald Bladen: Selected Works." A survey of the minimalist's large-scale sculpture, models, and drawings; through 4/3. . . . "1999: P.S. 1 Studio Program Exhibition"; through 4/3. . . . "Primarily Structural: A Selection of of Minimalist and Post-Minimalist Works on Paper." Works by Carl Andre, Jene Highstein, Patrick Ireland, Jackie Winsor, and others; through 4/3. . . . "Criss Cross: Some Young New Yorkers III"; through 4/3. . . . "The Game Room: A Tribute to Gino De Dominicis." A painting and several conceptual works together with a gambling table for the use of museum visitors; through 4/3. 22-25 Jackson Ave., at 46th Ave. (718-784-2084), Wed.–Sun. 12–6; $5 suggested donation.

Pierpont Morgan Library—"The Wormsley Library: A Personal Selection by Sir Paul Getty, K. B. E." Illuminated manuscripts, fine printed books, historic bookbindings, and other works from the Wormsley Library in England; through 5/2. . . . "Master Drawings Recently Acquired"; through 5/6. . . . "Poe: The Ardent Imagination." A selection of letters, manuscripts, and rare printed editions; through 5/9. . . . "Detectives, Private Eyes, and Spies." Early editions of works by Ambler, Childers, Poe, and others; through 5/5. 29 E. 36th St. (685-0008), Tues.–Thurs. 10:30–5, Fri. 10–8, Sat. 10:30–6; Sun. 12–6; $7; $5 students and seniors.

Queens Museum of Art—"Life Cycles: The Charles E. Burchfield Collection." A selection of of the artist's watercolors, works on paper, lithographs, and paintings from the Burchfield-Penney Center in Buffalo; through 3/21. . . . "Before the Lens: Images of the Imagemakers From the Charles Schwartz Collection." Photographs of Louis-Jacques Mandé Daguerre, Nadar, William Henry Fox Talbot, and other well-known photographers taken by famous and anonymous photographers; through 3/21. New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700), Wed.–Fri. 10–5, Sat. and Sun. 12–5; $3, $1.50 students and seniors.

Studio Museum in Harlem—"From the Studio: Artists in Residence 1997–1998." Works created over the past year by Sheila Batiste, Brett Cook-Dizney, and Julio Valdez during their yearlong tenure with the Studio Museum in Harlem's Art-in-Residence Program; through 2/28. 144 W. 125th St. (864-4500).

Whitney Museum of American Art—"Ray Johnson: Correspondences." Selections from five decades of work by the collagist and mail artist (1927–95); through 3/21. . . . "Duane Hanson: A Survey of His Work From the 30s to the 90s." A retrospective of works by the sculptor (1925–1996) known for his life-size, realistic renderings of ordinary people; through 2/28. . . . "Hindsight: Recent Work From the Permanent Collection"; through 2/21. . . . "Gary Hill: Circular Breathing." Five large-scale black-and-white video projections; through 3/21. . . . "Pale Guide to Transparent Things." A related group of photographic works by Seton Smith; through 4/4. 945 Madison Ave., at 75th St. (570-3676); Wed., Fri., Sat., Sun. 11–6, Thurs. 1–8 (6–8 pay what you wish); $9, $7 students and seniors (free Thurs. 6–8).

Whitney Museum of American Art at Philip Morris—"The Long Twilight: An Installation by Lynne Yamamoto." An installation that evokes aspects of the life of a young Japanese women who disappeared mysteriously in the thirties by presenting a collection of her personal belongings; through 4/23. 120 Park Ave., at 42nd St. (878-2550), Mon.–Fri. 11–6 (Thurs. till 7:30); free.

Auctions

Christie's East—219 E. 67th St. (546-1000). 2/10: "Books and Manuscripts." On view from 2/6. 2/11: "Antique and Fine Jewelry." On view from 2/6.

Doyle—175 E. 87th St. (427-2730). 2/10 at 10: "Belle Epoque, 19th- and 20th-Century Decorative Arts." On view from 2/6. 2/16 at 10: "Rockin'/Rhythm 'n' Blues: The Fine Vinyl Auction." On view from 2/13.

Sotheby's—1334 York Ave. at 72nd St. (606-7000). 2/10 at 10:15 and 2: "Jewelry." On view from 2/4. 2/11 and 2/12 at 10 and 2: "Prints." On view from 2/6. 12/16 at 10:15 and 2: "Modern and Contemporary Paintings." On view from 2/11.

Swann Galleries—104 E. 25th St. (254-4710). 2/11 at 10:30 and 2:30: "Photographic Literature and Photographs." On view from 2/6.

restaurants

Roll With It...Duck Duck Goose...Canaletto

Manhattan

Lower New York

Alison on Dominick—An impeccably turned-out room with blue banquettes and tender lighting. Perfectionist owner Alison Becker Hurt makes sure that all is well. *38 Dominick St., nr. Hudson St. (727-1188). (E) AE, CB, DC, MC, V.*

American Park—Sophisticated seafood preparations and wonderful water views merit a special trip to the southern tip of Manhattan. In warm weather, outdoor seating is ideal for cocktails and light bites from the raw bar, but even in winter, walls of glass windows remind us that this is a coastal town, after all. Catering available. *Opposite 175 State St., Battery Park (809-5508). (M–E) AE, MC, V.*

Bo Ky—This very basic Chinatown spot has been dishing up delicious noodle soups to the neighborhood since before the Mees and Tang Tangs sprouted uptown. Expect to share a table. *80 Bayard St. (406-2292). (I) ($).*

Can—This elegant SoHo canteen for the hip and the stylish excels in Asian seafood concoctions like hot-pot salmon, South Sea prawns, and seafood paradise, a mélange of lobster, clams, and scallops with a mild black-bean sauce. *482 W. Broadway (533-6333). (M) AE, DC, MC, TM, V.*

Chanterelle—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a grand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. *2 Harrison St., at Hudson St. (966-6960). (E) AE, DC, DS, MC, V.*

The Cub Room—Fighting back from the scorching bar scene his restaurant became last summer, chef-owner Henry Meer (from Lutèce)—doing penance for the butter and cream of the past—is dishing up contemporary American fare to an impossibly diverse crowd. Yes, that was Ethan Hawke. *131 Sullivan St., at Prince St. (677-4100). (M) AE, MC, V.*

Diva—Another hip spot at the nexus of a hip neighborhood, with Italian specialties like homemade gnocchi and lobster-stuffed black ravioli. Iron candelabras and scarlet walls set the perfect sexy downtown mood. *341 W. Broadway, nr. Broome St. (941-9024). (M) AE, MC, V.*

Kelley and Ping—The type of funky, lofty noodle house that could only exist—and thrive—in SoHo. *127 Greene St., nr. Prince St. (228-1212). (I–M) AE, MC, V.*

Layla—A Middle Eastern feast, complete with gyrating belly dancer, brought to you by Drew Nieporent and his TriBeCa production team. Menu highlights include crabmeat phyllo, cinnamon-braised lamb shank with okra, and toasted couscous and almond ice milk. *211 W. Broadway, at Franklin St. (431-0700). (M) AE, DC, MC, V.*

Montrachet—Owner Drew Nieporent now has five places in New York, including Nobu, Layla, Zeppole at the TriBakery, and Tribeca Grill, and another in San Francisco. But this is his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. *239 W. Broadway, nr. White St. (219-2777). (E) AE only.*

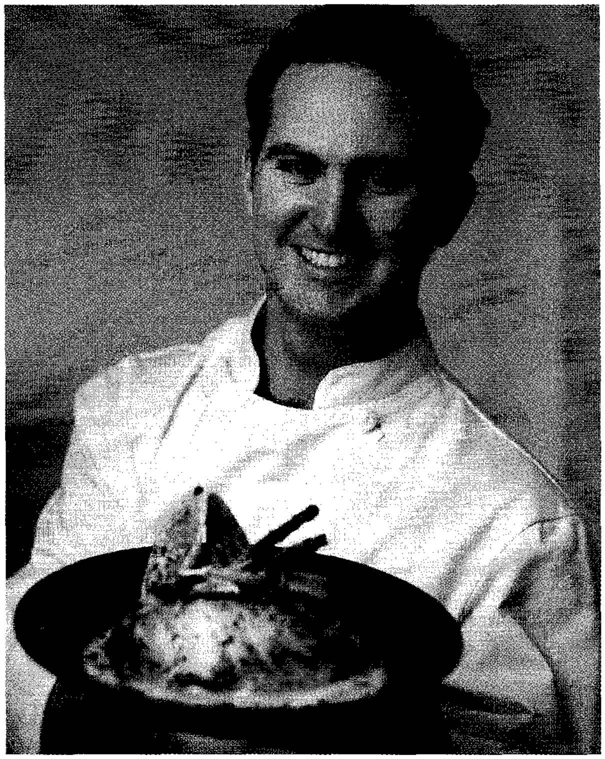
Nobu—The great Nobu Matsuhisa—actually, he's young, good-looking, and incredibly hip—has arrived in TriBeCa. And New Yorkers haven't tasted Japanese cooking like this—unless, of course, they've visited Matsuhisa's restaurant in L.A. *105 Hudson St. (219-0500). (E) AE, MC, V.*

The Odeon—Downtown has fallen in love all over again with this TriBeCa institution. The bar's out of Dashiell Hammett, and the dining room gets everyone from the banker, his wife, and their 2-year-old to movie stars, artists, and assorted big-deal celebrities. *145 W. Broadway, nr. Thomas St. (233-0507). (M) AE, MC, V.*

Opening

Island Hopping

After building an empire of Euro-Asian restaurants extending from Honolulu to Hong Kong, Roy Yamaguchi establishes his East Coast beachhead this week with Roy's New York, at the Marriott Financial Center Hotel. Chef de cuisine Troy Guard, pictured below, applies the boss's creative fusion techniques to local produce from the Hudson Valley and New Jersey, and gives weary Wall Streeters such newfangled lunch alternatives as char sui–style roast-pork sandwiches, pot-sticker salad with teriyaki-glazed duck, and Mongolian short-rib pizza with peppers and Jack cheese. Roy's signature surf-'n'-turf combinations, like Sichuan rack of lamb and miso-marinated sea bass ($28), are available at dinner. (130 Washington Street; 266-6262.)



Photograph by Steven Freeman.

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *109 Spring St. (274-8883). Also, 240 Columbus Ave., at 71st St. (769-3988). (M–E) AE, MC, V.*

Pierino—An Italian dining room full of businesspeople and city politicians for lunch and dinner for the bankers on their way uptown offering meta-traditional dishes like lobster and steak. Yes, that was Peter Vallone. *107 Reade St. (513-0610). (M) AE, DC, DS, MC, V.*

Provence—Lots of people have got engaged in the charming garden at this authentic country French restaurant; even more have sampled the bourride, bouillabaisse, and bass flambé. If you can't actually make it to the Côte d'Azur, this is the next best thing. *38 MacDougal St. (475-7500). (M–E) AE.*

Raoul's—The dull roar in this cavelike bistro—aging gracefully amid the high-strung Thoroughbreds of SoHo's restaurant racetrack—is a heartwarming sound. *180 Prince St., nr. Thompson St. (966-3518). (M) AE, MC, V.*

Tribeca Grill—Though this spacious, brick-walled restaurant sometimes serves as canteen for the film execs (and movie stars) in offices upstairs, the creative American cuisine and lively bar scene make it a popular downtown destination. Known for its roasted meats and fish specials. *375 Greenwich St., at Franklin St. (941-3900). (E) AE, DC, MC, V.*

Windows on the World—Chef Michael Lomonaco, formerly of the '21' Club, has landed at this landmark restaurant known for what may be the most spectacular view of Manhattan Island. His new menu focuses on sophisticated renditions of American food, including skillet-roasted bluepoint oysters with sweet shallot-caviar cream; open raviolo of forest mushrooms, pumpkin, and sage; and Maine lobster with truffles, root vegetables, and buttermilk biscuits. Be sure to take advantage of the restaurant's superlative wine cellar. *1 World Trade Center, 107th floor (524-7000). (E) AE, DC, DS, MC, V.*

Below 14th Street, East

Asti—This 70-year-old Village mainstay epitomizes the concept of the singing waiter. Professional opera singers perform arias and show tunes while waiters manage to carry a tune *and* serve orders of seafood fra diavolo, Maine lobsters, and Black Angus steak. Late-night dining too. *13 E. 12th St. (741-9105). (M–E) AE, CB, DC, MC, V.*

Gotham Bar & Grill—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. *12 E. 12th St. (620-4020). (M) AE, CB, DC, DS, MC, V.*

Below 14th Street, West

Bombay City—This Indian newcomer offers the regular roster of subcontinental specialties, plus more offbeat tandoori preparations of steak and rabbit. The spacious premises are available for private parties; there's even room for a dance floor. *29 Seventh Ave. S., nr. Bedford St. (414-0931). (I–M) AE, DC, MC, TM, V.*

Da Silvano—Trattoria with tables out front converts this thoroughfare into a people promenade. Great food and views of the local color. Yes, that was Anna Wintour. *260 Sixth Ave., nr. Bleecker St. (982-2343). (M) AE, MC, V.*

Greenwich Cafe—This Village café, with its plush antique wing chairs and rococo mirrors, has a loungy feel and is open around the clock with a menu that crosses every border. Representative items include crab cakes with lobster sauce and fennel tempura, grilled salmon with jasmine rice, and a veggie burger with minted couscous. No cover for the jazz brunch. *75 Greenwich Ave. (255-5489). (I–M) AE, DC, DS, MC, V.*

Gus' Place—This welcoming Greek taverna in the West Village offers authentic Mediterranean meze and entrées; French doors open out onto warm evenings. The orzo with Gulf shrimp and the lamb-shank stifado are house specialties. *149 Waverly Pl. (645-8511). (M) AE, DC, DS, MC, TM, V.*

One if by Land, Two if by Sea—Elegant Village restaurant situated within an eighteenth-century carriage house previously owned by Aaron Burr. Four fireplaces and nightly piano music enhance a fine menu of American specialties like beef Wellington. *17 Barrow St. (228-0822). (E) AE, CB, DC, MC, V.*

14th–42nd Streets, East Side

An American Place—This venerable midtown spot is to New York as Chez Panisse is to Berkeley. With his eclectic American menu, Larry Forgione made the national cuisine interesting again. *2 Park Ave., at 32nd St. (684-2122). (E) AE, DC, MC, V.*

Bolo—There's nothing discreet about Bobby Flay's neo-Spanish cooking. In a room that reminds you of Gaudí by way of Pee-wee Herman, Flay turns out fiery, bold dishes like oven-roasted mushrooms with goat cheese and chili oil as well as paella with curried shellfish and chicken. We *love* the white-peach sangría. *23 E. 22nd St. (228-2200). (E) AE, DC, DS, MC, V.*

Campagna—The *Letterman* crowd is at one table, Time Warner honchos are at another, and isn't that . . . ? Despite the frenzy of having become Media Central, this smart little trattoria serves some of the most satisfying Italian food in Manhattan. Chef Mark Straussman is to thank for dishes like rabbit in polenta, gnocchi with wild mushrooms and truffle oil, and grilled tuna with beets. *24 E. 21st St. (460-0900). (E) AE, CB, DC, MC, V.*

Candela—A soaring space just off Union Square with medieval-theme décor and a contemporary American menu. Seared yellowfin tuna, braised lamb shank, and the random Asian influence as epitomized by the spicy chicken wontons indicate the chef's range. Light bites and a range of wines can be had at the already-buzzing bar. *116 E. 16th St. (254-1600). (M) AE, DC, MC, V.*

El Parador Cafe—Very possibly the oldest Mexican restaurant in New York City, this comfortable, dependable establishment is known for its enormous selection of premium tequilas and traditional dishes like mole poblano, carnitas, and duck with cuipotle glaze. *325 E. 34th St. (679-6812). (M) MC, V.*

Gramercy Tavern—As a second act to Danny Meyer's much-loved Union Square Cafe, this Flatiron American standout doesn't disappoint. The main dining room manages to be both impressive and cozy, the service superlative, and Tom Colicchio's food inspired. For lesser appetites and lower budgets, the bar menu in the Tavern Room is equally delicious. Orchestrate your own cheese course and sample the varied selection of wines by the glass. *42 E. 20th St. (477-0777). (E) AE, DC, MC, V.*

i Trulli—A Southern Italian restaurant that aims to prove that tomato sauce is not crucial for survival, i Trulli succeeds with tasty focaccia, homemade sausage, tripe, and venison. In warm weather, the garden is a perfect midtown escape. *122 E. 27th St. (481-7372). (M) AE, DC, MC, V.*

Les Halles—Even though it hasn't been around forever, this utterly perfect re-creation of a Left Bank bistro seems like it has. This is the place to come for onion soup, steak-frites, celeri rémoulade, crème caramel—that sort of thing. *411 Park Ave. So., bet. 28th and 29th Sts. (679-4111). (M) AE, CB, DC, MC, V.*

Medusa—A lot of thought went into the décor at this new restaurant: The floors and bar are red travertine marble, and decorative ironwork details the sconces and door frames. The au courant Mediterranean menu includes such specialties as poppy-seed-encrusted tuna with lime sauce and rack of lamb with Chianti and grilled golden apples. *239 Park Avenue South, nr. 19th St. (477-1500). (M) AE, MC, V.*

Mesa Grill—Chef Bobby Flay believes in big flavors and big portions. He developed his own signature style, plundering the ingredients of the American Southwest for such mouthwatering creations as roasted-garlic shrimp tamales and ancho-honey-glazed salmon. Loud, stylish, and loads of fun, especially for those partaking of the house drink, a cactus-pear margarita. *102 Fifth Ave., nr. 16th St. (807-7400). (E) AE, DC, DS, MC, V.*

Metronome—One of the biggest in a neighborhood known for cavernous dining. The Deco theme and American kitchen are pleasing. *915 Broadway, at 21st St. (505-7400). (M) AE, CB, DC, MC, TM, V.*

Novitá—A beautiful Flatiron restaurant with upscale, nouvelle Italian. Try, especially, the handmade pastas, which seem to have only beneficial effects on all the fashion types and Elite models who've made this room their home away from home. *102 E. 22nd St. (677-2222). (M) AE, DC, MC, V.*

Oyster Bar—When a fire temporarily shuttered this Manhattan landmark, its long-faithful clientele were bereft, unsure of what to do with themselves at lunchtime. The doors have reopened, the vaulted ceilings have been (for the most part) repaired, and the regulars are taking their places at the counter. Famous for its 25 varieties of oysters, extensive wine selection, and comprehensive seafood preparations, the restaurant is a magnet for commuters and tourists alike. *Grand Central Terminal, 42nd St. and Vanderbilt Ave. (490-6650). (M) AE, CB, DS, MC, V.*

Park Bistro—Provençal offerings prepared and served with notable agility in an intimate—sometimes crowded—setting. *414 Park Ave. at 28th St. (689-1360). (M) AE, CB, DC, MC, V.*

Piccolino—A country-style Italian restaurant offering homemade pastas and thin-crust pizzas in a peach stucco duplex. (The building is a century old.) Worth trying are the risotto pescatore, shrimp-pesto pizza, and veal quattroformaggio. *8 E. 36th St. (683-6444). (M) AE, DC, MC, V.*

Union Square Cafe—The careful service, human-scale dining rooms, and peerless California café cuisine make this one of the best restaurants in the city. *21 E. 16th St. (243-4020). (M) AE, DC, MC, V.*

The Water Club—This romantic spot overlooking the East River is a favorite for formal affairs, but even your average demanding New York diner would be happy with the American menu and the airy, yacht club–like setting. As to be expected in this nautical environment, there's a heavy emphasis on seafood like lobster and soft-shell crabs, and a massive spread for Sunday brunch. Jackets suggested in the main dining room. *F.D.R. Drive via 23rd St. (683-3333). (E) AE, CB, DC, MC, V.*

14th–42nd Streets, West Side

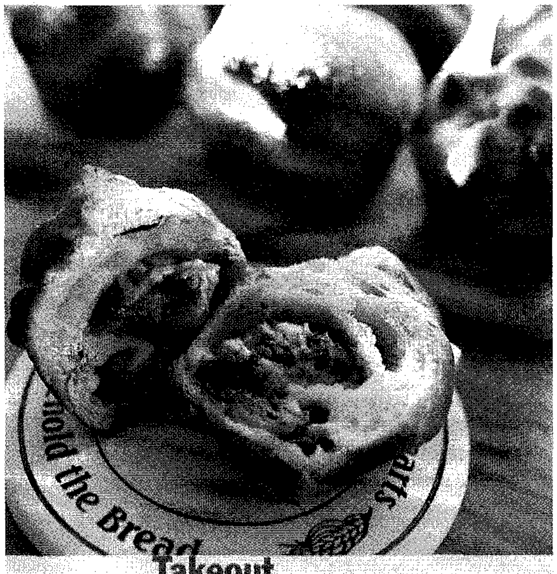
Ben's Kosher Delicatessen—This casual delicatessen—the Art Deco–ish Manhattan offshoot of a Long Island chain—brings a full roster of pastrami, corned beef, sour pickles, potato latkes, and other highlights of kosher cooking to the garment district. All baking is done on the premises, and for those who hanker for something a little stronger than Dr. Brown's, there's a full bar. *209 W. 38th St. (398-2367). (I) AE, DS, MC, V.*

Bright Food Shop—A Chelsea luncheonette with an innovative, healthy Mexican menu with Asian influences. Excellent desserts and a great selection of Mexican fruit sodas. *216 Eighth Ave., at 21st St. (243-4433). (I–M) ($).*

Bryant Park Grill—This long-awaited restaurant on the edge of the city's prettiest pocket park has been mobbed from day one. Go at an off-hour for Caesar salad, New York steak, soft-shell crabs, and scallion pancakes. *40th St., between Fifth and Sixth Aves. (840-6500). (M–E) AE, DC, MC, V.*

Caffe Bondí Ristorante—Popular with the photographers who work in the Flatiron district and foodies from all over who fill the garden in warm weather. Specializes in Sicilian dishes like coniglio alla stimparata, pasta con sarde, and cassata Siciliana. Open seven days a week, including weekend brunch. *7 W. 20th St. (691-8136). (M) AE, DC, MC, V.*

Da Umberto—Low-key Chelsea façade belies the extraordinary Italian offerings inside. Getting a table is no small task, especially in the evening. This is a Euro–New York crossroads. A mad cacophony of



Takeout

Rye Not

The basic ham-and-Swiss sandwich goes gooeyly Gallic at Ecce Panis, where the familiar fillings are concealed within a buttery brioche roll. Pop one in the toaster oven until the cheese melts, or eat it on the run for lunch in a bun. (434 Sixth Avenue, at 10th Street; 460-5616. Five World Trade Center; 432-2820. 282 Columbus Avenue, near 73rd Street; 362-7189. 1260 Madison Avenue, near 90th Street; 348-0040. 1126 Third Avenue, near 66th Street; 535-2099.)

Photograph by Robert Wright.

laughter and chatter in Brooklynese and Roman. Don't dress down. *107 W. 17th St. (989-0303). (E) AE only.*

Le Madri—This Chelsea mainstay has long enjoyed a reputation for informality and flavorful Italian fare. The garden is a wonderful warm-weather spot for a light lunch of salad and pasta or a more substantial repast like osso buco with gremolata or risotto with lemon and zucchini. *168 W. 18th St. (727-8022). (M) AE, DC, MC, TM, V.*

World Yacht—Take an out-of-town visitor to see the sights—all of them—over dinner, which could be a hearty serving of filet mignon or Chilean sea bass, topped off with cheesecake, our city's major contribution to the confectionery world. The luxury yacht boards at six, and sails from seven until ten, during which time you'll dine and dance to the music of a live band. Jacket required. *Pier 81, W. 41st St. and the Hudson River (630-8100). (E) AE, DC, DS, MC, V.*

43rd–56th Streets, East Side

Caviar Russe—The owners of this caviar bar and boutique are also importers, which means that you're getting your Beluga—and golden Osetra, and Sevruga—right from the source. The petite restaurant ensconced in a midtown townhouse will gladly feed you a spoonful or a more substantial meal, like a foie gras sandwich with Armagnac-soaked figs, or steak tartare with baby-beet-and-black-truffle salad. Afternoon tea and prix fixe menus also available. *538 Madison Ave., nr. 54th St. (980-5908). (M–E) AE, DC, MC, V.*

Istana—Situated in the lobby of the New York Palace hotel, this Mediterranean newcomer is rightfully proud of its olive bar, the only one, chances are, of its kind. Tapas are ideal cocktail accompaniments; heartier appetites are readily satisfied by paella-style roasted fish, pumpkin ravioli with walnuts, or baby chicken with Tunisian spices. *455 Madison Ave., at 51st St. (303-6032). (M) AE, DC, DS, MC, V.*

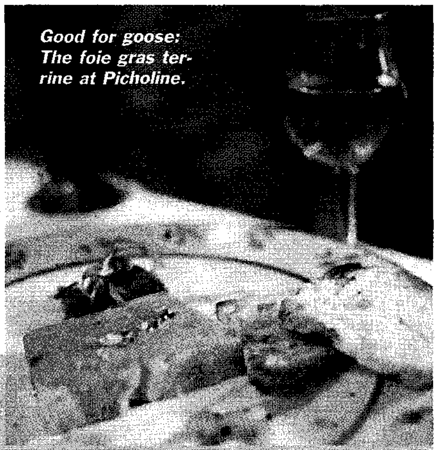
Jimmy Sung's—This elegant midtown restaurant serves classic Hunan cuisine and a sampling of dishes from other regions. Private dining rooms are perfect for special occasions, business meetings or mini-banquets. *219 E. 44th St. (682-5678). (I–M) AE, DC, MC, TM, V.*

Montebello—The staff at this cozy neighborhood restaurant offers a gracious welcome, while the kitchen provides upscale Northern Italian fare, especially affordable in the four-course pretheater menu. Specialties include angel's-hair pasta with fresh tomato and basil, and shrimp sautéed with cognac, broccoli, and red peppers. Private party room available. *120 E. 56th St. (753-1447). (M) AE, CB, DC, MC, V.*

Moscow Restaurant & Cabaret—This Russian theme restaurant melds art, food, and entertainment in a three-story celebration of the homeland. Downstairs, folk singers perform in the rustic Cabaret, decorated with the owner's enormous horseshoe collection. Upstairs, massive sculptures and paintings dominate the Gallery Bar and the Russian Room, where diners can partake of house specialties like Siberian pelmeni, chicken Kiev, and blini with Beluga caviar. *137 E. 55th St. (813-1313). (M–E) AE, DC, MC, TM, V.*

Sutton Place—This sports bar–restaurant on a stretch of Second Avenue saturated with them aims to distinguish itself with a dozen television monitors (and four projection screens), a fireplace, and a skylight upstairs in the tucked-away back room. The food is the familiar blend of Franco-Italian-American, ranging from burgers and pizza to chicken francese, or shrimp and arugula in vodka sauce. *1015 Second Ave., nr. 53rd St. (207-3777). (I) AE, DC, DS, MC, V.*

Tatou—Gilded-plaster satyrs, cherubs, jazz onstage,


Good for goose: The foie gras terrine at Picholine.

Data

Fat Tariffs

Warning: animal-rights activists and the hyper-fat-phobic are hereby advised to turn the page. Everyone else—especially anyone addicted to the creamy texture and robust taste of duck and goose livers—has reason to rejoice. In December, when the Department of Agriculture relaxed a long-standing import ban on raw poultry products from France, they opened the floodgates to foie gras from the place where the unlikely luxury was dreamed up. Like Serrano ham and Argentine beef—two other recently approved imports—foie gras from France, redolent of the buttery flavor of the corn the birds are fed, is a symbol of national pride. New York chefs who've had to do without it, especially the French ones, are euphoric. "It takes me back to my roots," says Jean-Georges Vongerichten, who barely cooks his goose liver before serving it sliced with hot toasted brioche. But there are other, contrary voices—like that of Michael Ginor, co-founder of Hudson Valley Foie Gras, for one—that dispel the notion that the air-mailed poultry parts are anything special. "This French foie gras is not the real McCoy," he says, blaming everything from an inferior grade of corn feed to transatlantic travel time. "We have a better product here." Even so, Ginor has lowered his prices, started to sell his domestic duck foie gras directly to restaurants, and announced a new product line to compete with his distributor, Newark-based D'Artagnan, which has begun importing and selling French foie gras to local restaurants, some of which we list below. And so it seems that the poultry's anatomical loss (hey, don't say we didn't warn you) is our financial, not to mention gustatory, gain. Gillian Duffy

RESTAURANTS	HOW THE GOOSE (OR DUCK) IS COOKED
PICHOLINE 35 West 64th Street; 724-8585	Terrine of goose foie gras with sauterne jelly and grilled country bread—$25.
JEAN GEORGES Trump International Hotel, 1 Central Park West; 299-3900	Cold goose foie gras with toasted brioche—$25.
DANIEL 60 East 65th Street; 288-0033	Ballotine of squab with a goose foie gras and dried-fruit stuffing—about $25–$30.
AUREOLE 34 East 61st Street; 319-1660	Sautéed duck foie gras with an apple harvest: Granny Smith tart topped with sautéed duck foie gras, roasted McIntosh apples, and a Cortland apple compote—$23.
LUTÈCE 249 East 50th Street; 752-2225	Sautéed duck foie gras with blood-orange compote and blood-orange sauce—$18 supplement on the prix fixe menu.
D'ARTAGNAN 800-327-8246	1.65-pound terrine of goose foie gras—$200; smaller versions will be available soon.
LE BERNARDIN 155 West 51st Street; 489-1515	Roast lobster tail on a medley of finely diced duck foie gras, carrots, and turnips in a sweet-onion broth—$15 supplement on the lunch and dinner prix fixe menus.
PATROON 160 East 46th Street; 883-7373	Terrine of duck foie gras layered with morels braised in Muscat with a sweet pepper jelly served on the side—$26.
AVENUE 520 Columbus Avenue; 579-3194	Terrine of duck liver in the traditional way flavored with sauterne or brandy, served with brioche toast and a late-harvest Riesling aspic—$15.95.

Photograph by Amy Freeth.

and New American cuisine. Executive chef Neal Myers has a flair with meats and creatively prepared seafood, like pepper-crusted tuna with black bean-and-mango sauce, and crab cakes accompanied by cole slaw rolls. *151 E. 50th St. (753-1144). (M–E) AE, CB, DC, DS, MC, V.*

43rd–56th Streets, West Side

Adrienne—After extensive renovations, the elegant American restaurant in this posh midtown hotel reopens with a new look and a new, sophisticated menu. A few of the more notable entrées include a grilled turbot "chop" with cèpe jus, organic chicken en cocotte with morels and fava beans, and coriander-and-black-pepper-crusted rack of lamb from Jameson Farms. *700 Fifth Ave., at 55th St., in the Peninsula (903-3918). (M–E) AE, DC, MC, V.*

Barbetta—This elegant theater-district landmark is still owned, incredibly, by its founding family. The elaborate interior provides a peaceful background for regional specialties like fonduta, rabbit alla Piedmontese, and a variety of wild-game dishes. The pretheater prix fixe menu runs $43, and the garden is a summertime oasis. *321 W. 46th St. (246-9171). (E) AE, DC, DS, MC, V.*

Bello—Locals flock here for generous portions of well-priced Northern Italian served in a casually elegant atmosphere. Free parking with dinner after 5 P.M. *863 Ninth Ave., at 56th St. (246-6773). (M) AE, DC, MC, V.*

Ben Benson's Steak House—This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. The festive air gets pretty thick by the bar, where cigars prevail, but the dining room is entirely devoted to the consumption of standards like lobsters, crab cakes, veal, and four cuts of steak. Free validated parking available. *123 W. 52nd St. (581-8888). (E) AE, DS, MC, V.*

Christer's—Famous for its spectacular selection of salmon, this Scandinavian-inspired restaurant, designed by David Rockwell to resemble a colorful, cozy mountain lodge, is a great choice for contemporary renditions of seafood. Open Sundays. *145 W. 55th St. (974-7224). (E) AE, DC, MC, V.*

Cité—An extravagant French steakhouse, marble and pewter with blazing chandeliers, and a more affordable grill next door. *120 W. 51st St. (956-7100). (M–E) AE, CB, DC, DS, MC, V.*

Commonwealth Grill & Brewery—This Boston brewery import in Rockefeller Center attracts a riotous after-work crowd for its craft beers. The lunch and dinner menus feature American fare like grilled swordfish over lemon pasta, braised lamb shank, duck breast, and tuna, not to mention the obligatory burger. *35 W. 48th St. (977-2269). (I–M) AE, DC, DS, MC, TM, V.*

Da Rosina—A convenient pretheater location, specializing in homemade pasta and other casual Italian fare, like baked polenta marinara and veal scallopine. Try the $19.98 prix fixe dinner or the $12.95 lunch. *342 W. 46th St. (977-7373). (M) AE, DC, MC, V.*

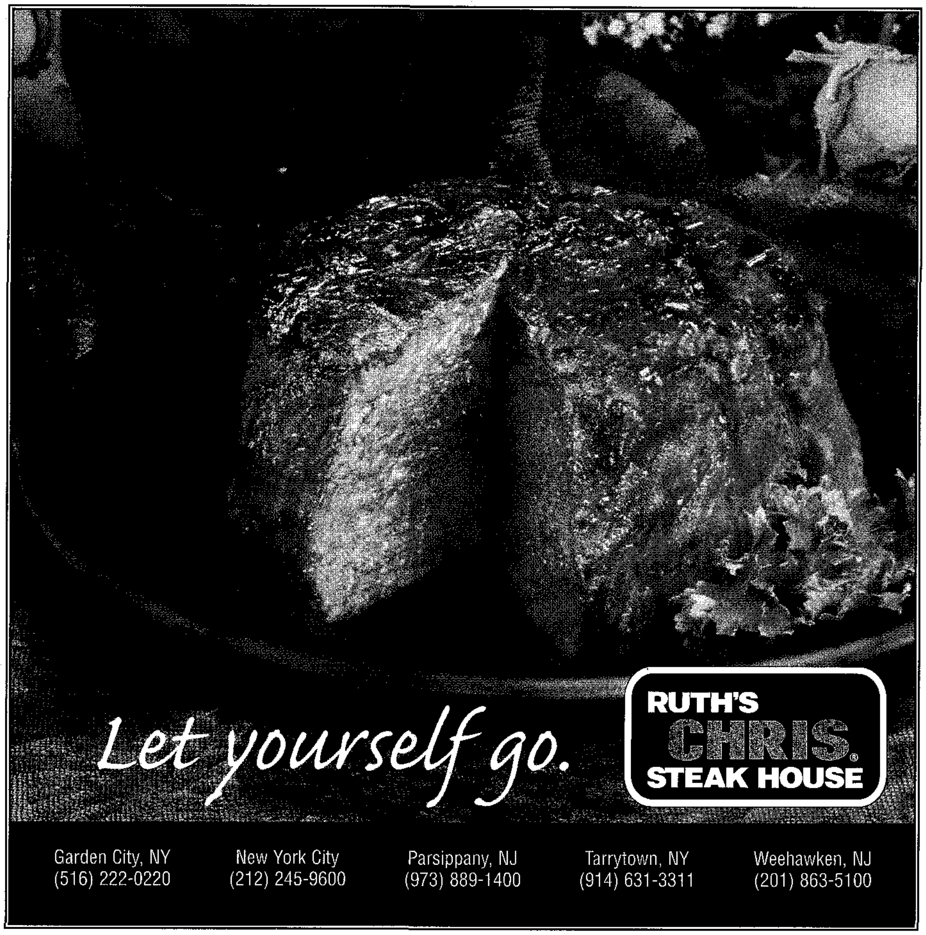
"44"—Still the first stop for the officers of the Condé Nast empire. Deeply plush, windowless décor feels like the center of the Earth. Given the theatricality, surprisingly terrific food. *44 W. 44th St., in the Royalton (944-8844). (E) AE, CB, DC, MC, V.*

Johnnie's—This small, old-world Italian restaurant has been a midtown fixture for over three and a half decades. The menu runs the gamut from basic pastas to chicken, veal, and seafood dishes; the $14.95 dinner special is a particularly good deal. *135 W. 45th St. (869-5565). (I–M) AE, DC, MC, TM, V.*

Julian's—This casual Mediterranean restaurant doesn't get as frenetic as its sister establishment next door, but it still qualifies as a fun place to dine in Hell's Kitchen. The menu offers grilled swordfish, sautéed chicken breasts with grapes and pine nuts, and a range of Sicilian and Southern Italian specialties. *802 Ninth Ave. (262-4288). (I–M) AE, DS.*

La Veranda—Northern Italian food. A popular spot in the theater district offering generous portions of fish, seafood, veal chops, and pasta. *163 W. 47th St. (391-0905). (M) AE, CB, DC, MC, V.*

Le Bernardin—French-born Eric Ripert carries forth the quest of his predecessor, the late Gilbert Le Coze, for the world's most spectacular seafood. His



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ambitious signature dishes—scallops and foie gras with truffles, Spanish-style mackerel in Jerez vinegar, saddle of monkfish—have already won a very loyal following. *155 W. 51st St. (489-1515). (E) AE, DC, MC, V.*

Les Pyrenées—French Provençal cuisine. Cassoulet from Toulouse recommended, as well as filet mignon and frogs' legs. A rustic atmosphere. A lot of theatergoers. *251 W. 51st St. (246-0044). (M) AE, CB, DC, DS, MC, V.*

Mars 2112—Theme restaurants go intergalactic at this big-budget newcomer, which transports diners to the red planet via space shuttle. The food—applewood-smoked pork chops, lobster-mango sushi, smoked-duck quesadillas—will be, for the most part, familiar to earthlings. *1633 Broadway, at 51st St. (582-2112). (I–M) AE, CB, DC, DS, MC, V.*

Osteria al Doge—Cheerful restaurant in the theater district serving fine Northern Italian cuisine, with a menu that includes fritto misto, risotto, and a variety of pizzas and pastas. *142 W. 44th St. (944-3643). (M) AE, DS, MC, V.*

Osteria del Circo—The restaurant of the moment, partly because of its excellent bloodlines (Sirio Maccioni's brood of charming sons runs the place) and partly because of its flavorful, home-style Italian menu. Be sure to try anything created by proud mother (and food consultant) Mrs. Maccioni. *120 W. 55th St. (265-3636). (E) AE, MC, V.*

Palio—Stylish midtown duplex restaurant, with a famous muraled bar and elegant preparations of Italian dishes like spinach-and-ricotta gnocchi with a vegetable ragout, and artichoke-and-marjoram ravioli in fresh tomato sauce. *151 W. 51st St. (245-4850). (E) AE, DC, DS, MC, V.*

Pierre au Tunnel—Traditional French cuisine, served in thoroughly charming and comfortable surroundings. *250 W. 47th St. (575-1220). (M) AE, MC, V.*

Puttanesca—The multi-tiered antipasto table is the luscious centerpiece of this casual West Side Italian. You can't go wrong with any of the homemade pastas and desserts. *859 Ninth Ave., nr. 56th St. (581-4177). (M) AE.*

Tapika—Chef David Walzog's spicy cooking has transformed a formerly subdued space into a lively canteen with his version of haute Southwestern. Try the black-bean purée with chorizo and garlic flatbread or the grilled rabbit loin with cilantro oil and habanero sauce. The bar has its own snack menu and a super selection of microbrews and tequilas. *950 Eighth Ave., at 56th St. (397-3737). (M–E) AE, MC, TM, V.*

Tino's.com—This duplex Italian restaurant, done up in an unusual blend of Victorian and modern styles, provides a welcome respite from Fifth Avenue's crazed shopping scene. The Northern Italian menu offers an array of risotti, and the wine list is extensive. *40 W. 56th St. (262-9300). (M–E) AE, CB, DC, MC, TM, V.*

Torre di Pisa—David Rockwell designed this midtown Italian import as a surreal version of the Leaning Tower. Pane fritto con prosciutto di Parma and fagotto al funghi porcini are examples of the chef's updated Tuscan standards. A separate cigar/smoking room is available for private parties. *19 W. 44th St. (398-4400). (E) AE, MC, V.*

57th–60th Streets

Dawat—You can't miss with tandoori—cooked before your eyes in the big ovens in the back—or with any of the more unusual regional specials. Actress and cookbook author Madhur Jaffrey supervises the very popular and wide-ranging menu. *210 E. 58th St. (355-7555). (M) AE, CB, DC, MC, TM, V.*

Fifty Seven Fifty Seven—The country's entertainment-industry glitterati make themselves right at home in I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. *57 E. 57th St. (758-5700). (E) AE, CB, DC, MC, V.*

Les Célébrités—Plush and elegant, this Art Deco dining room in the Essex House on Central Park South also happens to have a very fine kitchen turning out dishes like pyramid of tuna tartar and grilled tuna, and roasted lobster with vanilla bean and lemon pasta. And the artwork on the walls is by some very high-profile, and surprising, nonprofessionals. Dinner only; jacket required. *155 W. 58th St. (484-5113). (E) AE, CB, DC, DS, MC, V.*

The Manhattan Ocean Club—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. *57 W. 58th St. (371-7777). (E) AE, CB, DC, DS, MC, V.*

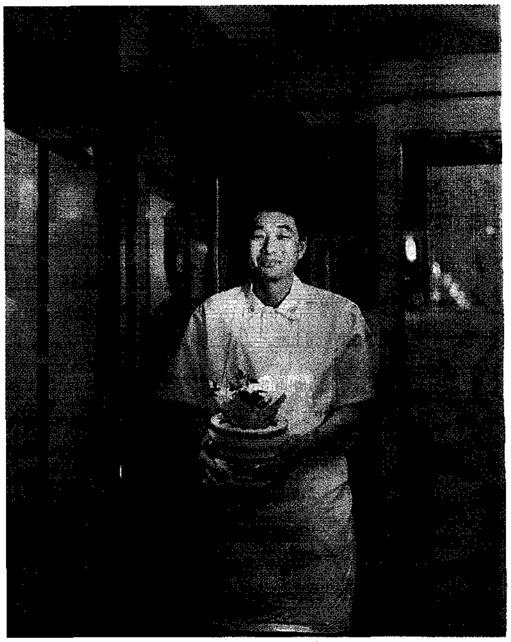
Rosa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. *1063 First Ave., at 58th St. (753-7407). (M) AE, CB, DC, MC, V.*

San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. *240 Central Park So. (265-5959). (E) AE, CB, DC, MC, V.*

Opening

Right Here, Right Nao

More than a year ago, the short-lived Katana—the SoHo restaurant whose mysterious, minuscule premises were always shielded from the street by wooden blinds—was forced to close when its chef returned to Japan, a casualty of newly stringent immigration policy. After sorting out his paperwork, Nao Sugiyama has reappeared, this time at Sugiyama in the Theater District, where he continues his exploration of modern kaiseki, a seasonal, ritualistic multicourse culinary art form that evolved from the tea ceremony. Prix fixe meals incorporating the familiar (assorted sashimi, miso soup) and the unexpected (mountain yam, grapefruit-wine jelly with cream) range from $35 to $150; call ahead to request the vegetarian option. (251 West 55th Street; 956-0670.)



Photograph by kenneth Chen.

Above 60th Street, East Side

Pollo—This Peruvian chicken joint has stuck with its simple, minimal menu, to the benefit of this otherwise barren neighborhood. Potatoes come four ways, but you can't miss with the incredible curly fries. *1746 First Ave., nr. 90th St. (996-7810). (I) AE, CB, DC, MC, TM, V.*

0 Park @ The Regency Hotel—Named for its address, this American grill at the Regency Hotel has a clubby, comfortable atmosphere. The regional, eclectic menu ranges from seared-tuna spring roll and chicken-fried lobster to barbecued duck and black-bean quesadilla. If the term "power breakfast" didn't originate here, it should have. *540 Park Ave., at 61st St. (339-4050). (M) AE, CB, DC, MC, V.*

ovanni 25—This elegant regional Italian restaurant has a loyal neighborhood following that partakes of a menu heavy on game and dishes luxurified with seasonal truffles. Try the Dover sole and the black risotto with cuttlefish. *25 E. 83rd St. (988-7300). (M–E) AE, DS, MC, V.*

Jo—The grilled chicken with chickpea frites is a great dish. But then, Jean-Georges Vongerichten doesn't make many mistakes in this elegant, jewel-like dining room situated on two floors of an East Sixties townhouse. Lunch upstairs, overlooking the street, is especially lovely. *160 E. 64th St. (223-5656). (E) AE, MC, V.*

Soirée d'Asie—The family behind this graciously elegant Vietnamese restaurant on one of the Upper East Side's most charming blocks has already established a stronghold in Connecticut. The Manhattan branch is more upscale, but serves a similar mix of classic and contemporary dishes like spring rolls, curries, and special soups. *156 E. 64th St. (421-7899). (E) AE, MC, V.*

ienta—This pretty room on the Upper East Side has become a popular meeting spot for the young and the stylish. Asian accents in the décor reflect the (mostly Vietnamese) Pan-Asian fare. Chicken satay, spring rolls, tuna sashimi, and dumplings are indicative of the menu's range. *205 E. 75th St. (517-7509). Also, 470 Sixth Ave., nr. 11th St. (243-2222). (M) AE, DS, V.*

rk Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the haute neighbors rapt with signature dishes like rack of lamb and his swordfish chop. *100 E. 63rd St. (644-1900). (E) AE, DC, DS, MC, V.*

rk View at the Boathouse—This Central Park landmark has been renovated and updated with an Asian-influenced menu from chef John Villa. Technical improvements have made it possible to keep the restaurant on the lake open all year round, though those who miss visiting it during the summer months do so at their own peril. Choose among new menu items like Gulf shrimp in rice paper roll, and Indian-spiced salmon tartare with mango and cucumber. *Central Park, nr. 72nd St. and Fifth Ave. (517-2233). (M–E) AE, DC, MC, V.*

enang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *1596 Second Ave., nr. 83rd St. (585-3838). (M–E) AE, MC, V.*

ost House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (935-2888). (E) AE, CB, DC, DS, MC, V.*

rimavera—This elegant uptown restaurant serves sophisticated renditions of Northern Italian food, like baby eels with oil and garlic, and roasted baby goat. The comfortable wood-paneled room, lit with antique fixtures and filled with fresh flowers, brings a touch of luxury to the neighborhood. *1578 First Ave., nr. 82nd St. (861-8608). (E) AE, DC, MC, V.*

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, $35 and over per place; (M) = moderate, $15–$30 per place; (I) = inexpensive, $15 and under per place.

Following each listing there is also a code indicating acceptable methods of payment: ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.

Regional Thai Sa-Woy—The well-spiced, artfully presented food at this two-story Thai restaurant costs a bit more than it would at your run-of-the-mill pad thai parlor, but the peaceful ambience and elegant, antique-strewn décor may very well put you in the mood to splurge. *1479 First Ave., at 77th St. (744-6374). (M) AE, DC, MC, V.*

Sesumi—The neighborhood relies on this comfortable, brick-walled sushi parlor to satisfy all raw-fish cravings. Try one of the combo boxes. *1649 Second Ave., nr. 85th St. (879-1024). (M) AE, DC, MC, V.*

Above 60th Street, West Side

Cafe des Artistes—A smartly run, wonderfully romantic bistro with frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. *1 W. 67th St. (877-3500). (M–E) AE, CB, DC, MC, V.*

Gabriela's—Real Mexican food. Don't come here for bulging burritos, but for fragrant chicken soup, steamed tamales that taste like corn, and tender pork marinated in Seville orange juice and spices. Try the *licuados*, fruit shakes, and the *aguas frescas*, fresh-fruit drinks, to cool off. *685 Amsterdam Ave., at 93rd St. (961-0574). (I–M) AE, MC, V.*

La Caridad—Chino-Latino soul food in a neighborhood notoriously devoid of restaurant personality. Mammoth portions, enormous lines. *2199 Broadway, at 78th St. (874-2780). (I) ($).*

Londel's—Food cooked soulfully on a blooming strip off Strivers Row. Live music most nights and velvet rope at the front door create an ambience not often associated with home cooking. Try the smothered pork chops, but be forewarned: Everything's cooked to order—*slow*-cooked to order. *2620 Frederick Douglass Blvd., at 140th St. (234-6114). (I–M) CB, DC, DS, MC, V.*

M&G Diner—Dropping-off-the-bone short-rib sandwiches at the counter and low-key comfort. Jukebox is worth scanning. *383 W. 125th St. (864-7326). (I) ($).*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *240 Columbus Ave., at 71st St. (769-3988). (M–E) AE, MC, V.*

Picholine—Chef Terrance Brennan's French-Mediterranean cuisine is as beautiful to look at as it is delicious to eat. Try the risotto, smoky with tender duck and wild mushrooms, and velvety foie gras with peach coulis, and save room for a glass of port to accompany the amazingly rich and well-chosen cheese course. *35 W. 64th St. (724-8585). (E) AE, DC, MC, V.*

Restaurant 222—Cozy and romantic, with the feel of a townhouse, Frank Valenza's top-rated New American West Sider is a luxurious surprise in a neighborhood nearly bereft of them. The menu is full of high-ticket items like Beluga caviar, Kobe steak, truffles, and foie gras, which makes the $29.95 pretheater dinner, available from 5 to 6:30, a great deal. And now, lunch is served Tuesday through Friday. *222 W. 79th St. (799-0400). (E) AE, DC, MC, V.*

Sarabeth's—This New York institution is a homey place for upscale down-home food like chicken potpie and pancakes. It also offers a children's

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Sylvia's—A staple of the neighborhood, with a tradition and ambience strong enough to draw loyal customers from uptown and downtown. Live entertainment that truly aids digestion. *328 Lenox Ave., bet. 126th and 127th Sts. (996-0660). (I) ($).*

Wells—A talked-about chicken-and-waffle combination. One way or another, this restaurant has been a neighborhood mainstay for nearly 60 years. *2247 Adam Clayton Powell Jr. Blvd., at 132nd St. (234-0700). (M) AE, MC, V.*

Brooklyn

Cucina—A labor of love. Northern Italian in an elegant and very well appointed room. Sensational antipasti. *256 Fifth Ave., nr. Garfield Pl. (718-230-0711). (M) AE, MC, V.*

Lundy Bros.—This restored landmark restaurant serves a wide-ranging menu of fish, pasta, chicken, and steak but specializes in lobster and other varieties of seafood. Don't miss the oyster bar or the reconstructed shore dinner. Sunday brunch buffet available. *1901 Emmons Ave. (718-743-0022). (M) AE, DC, MC, TM, V.*

Peter Luger's—Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own house credit card, or bring cash. *178 Broadway, at Bedford Ave. (718-387-7400). (E) ($).*

Two Tom's—Firehouse-kitchen ambience and a waiter who tells you what you want to eat. The double-rib pork chops are peerless, and the escarole great, too, but refuse the mercilessly overcook pasta when it's offered. Eat early during the we and call ahead on weekends. Regular private p ties make getting a table frustrating, but it's alw worth the trouble. *255 Third Ave., nr. Union (718-875-8689). (I) ($).*

Queens

Elias Corner—Mix with the locals in Astoria as th queue up for a table at this Greek fish taver Don't wait for a menu; it won't come. Instea eyeball the counter as you enter. If the offerin look like today's catch, they are. The owner fetc es the fish each morning. Opt for the deep-frie pinky-size bait fish over the squid. *24–01 31st S at Astoria Blvd. (718-932-1510). (M) ($).*

Water's Edge—Every table has a view of Manhatta A quiet and elegant space to partake of fan American fare like roasted-chestnut soup and r snapper poached in orange-saffron infusion wi baby fennel and chervil. Jacket required. *44th at the East River (718-482-0033). (E) AE, D MC, V.*

Staten Island

Aesop's Tables—Arrive by ferry or bridge to t charming bistro and garden that serves inventi bold Mediterranean fare with an emphasis handpicked fresh seafood. *1233 Bay St., Roseba (718-720-2005). (M) AE, DC, DS, MC, V.*

ASK GAEL

How do you sort out the copycat Italian ristoranti?

Upper East Side fans of Primola led us to its seedling, Canaletto—tucked into East 60th Street's restaurant row next to Bolivar. Small squares of cakelike focaccia, and great breadsticks, primed us for artichokes and mushrooms crisply sautéed, mussels and clams in a fine light tomato broth with whole garlic cloves to contemplate or devour, and a salad with pizazz called the Canaletto. We're keen on the jalapeño chunks in the penne all'arrabiata and the pounded veal chop wearing a tricolor salad. If only the special halibut were not rudely overcooked. Forget the humble cheesecake. Berries with zabaglione or cookies and a glass of vin santo are the way to go. Waiters hover, captains coo—our pals are regulars after all—but I sense service is in the genes here. Entrées $12 to $24. (208 East 60th Street; 317-9192.)

Photograph by Kenneth Che

nightlife

The Artist...Weir & Wasserman

Concerts

"Absinthe-Tinted Song"—Pianist Michael Boriskin, baritone Philip Cutlip, and soprano Sari Gruber perform *chansons* by Lili Boulanger, Debussy, Poulenc, and other superstars of Gallic cabaret society. 2/11 at 8. *Miller Theatre, Columbia University, 2960 Broadway (854-7799). $20.*

"Battle of the Sexes"—Like Pat Benatar said, love is a battlefield. And there are no finer combatants than this all-star soul lineup: The Main Ingredient, Soul Generation, Delfonics, Arlene Smith & the Chantels, Barbara Smith & the Toys, and the Three Degrees Experience. 2/13 at 7 and 11. *Apollo Theater, 253 W. 125 St. (513-5300). $31–$41.*

"Classic Soul Divas"—Maxine Brown and Bettye LaVette. 2/13 at 8. *Miller Theatre, Columbia University, 2960 Broadway (854-7799). $20.*

Faith Evans—As a performer, Evans (the widow of the Notorious B.I.G.) is simultaneously sophisticated and sexy in a way few, if any, of her rawer R&B contemporaries are. Who better, then, to top a bill titled "A Romantic Valentine"? 2/14 at 7 and 11. *Apollo Theater, 253 W. 125 St. (513-5300). $36–$46.*

"The Guitar: Bach to Bossa Nova"—Sticking to the spirit, if not the letter, of this concert's title, six-stringer Sharon Isbin and singer Susanne Mentzer skip Johann Sebastian and João—diving instead into eighteenth-century French folk songs, Schubert, and rural-American music. 2/9 at 8. *92nd St. Y, 1395 Lexington Ave. (996-1100). $25.*

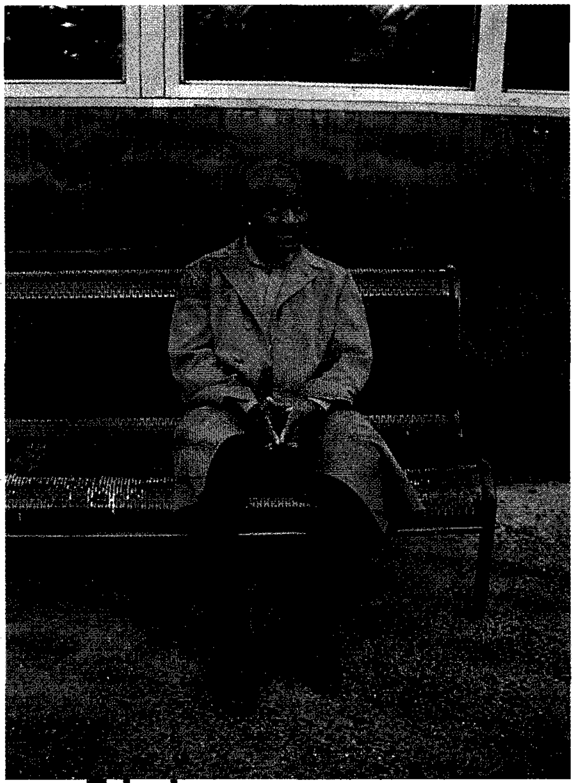
Royal Hartigan Ensemble—Hartigan is an adept improvisor in traditions from more continents than you can shake a stick at: His sound incorporates Chinese opera, West African drumming, South Indian percussion, as well as Philippine, Javanese, Cambodian, and Western rhythmic traditions. Ghanaian master drummer Abraham Adzenyah joins Hartigan's quartet for this date. 2/11 at 8. *Washington Square Church, 135 W. 4th St. (545-7536). $15.*

"Hawaiian Slack-Key Guitar Festival"—Tuning their guitars to liltingly seductive open chords (a.k.a. "slack-key" tunings), George Kahumoko Jr., Cyril Pahinui, and Dennis Kamahi conjure warm breezes and sandy beaches. The perfect antidote to the midwinter blahs. 2/12 at 8. *Symphony Space, 2537 Broadway, at 95th St. (864-5400). $21.*

Huun-Huur-Tu—These miraculous vocal acrobats from the Central Asian country Tuva use their throats in truly bizarre ways, singing two and even three distinct notes simultaneously. No mere parlor trick, the technique produces a potent, trance-inducing sound the like of which you're unlikely to hear anywhere else, ever. 2/13 at 8. *Town Hall, 123 W. 43rd St. (840-2824). $25.*

Ralph Mercado's "El Concierto Del Amor"—You've got to admit that when it comes to romantic tunes, few genres can beat salsa and merengue. Plenty of both will be in the house at this high-watt bill. With Tito Nieves and Elvis Crespo. 2/14 at 8:30. *Continental Airlines Arena, East Rutherford, N.J. (212-307-7171). $35–65.*

"The Music of Duke Ellington"—Informal lecture-interviews and demonstrations, with host Arnold Jay Smith. 2/9: Luther Henderson, "My Friend Billy Strayhorn." 2/16: Edward Ellington. Lectures at 7:45. *The New School, 66 W. 12th St. (229-5690). $25 per lecture; $100 for series of six.*



Talent

Bey Watch

In the early seventies, Andy Bey added a dose of spirituality to Gary Bartz's Afrocentric *Harlem Bush Music* albums. The singer's politics have mellowed in recent years, but his four-octave voice is more supple and potent than ever on a new collection of ballads and standards, *Shades of Bey*. February 14, Bey plays a one-night stand at Birdland—sure to be the steamiest Valentine's Day date in town.

"New Sounds Live"—Wonderfully eclectic clarinetist Don Byron is as comfortable jamming with Biz Markie as he is stretching out on a Natfule Brandwein klezmer workout or soloing over the changes from a Looney Tunes classic. The ensemble he put together for his recent *Nu Blaxploitation* headlines a bill that also includes multi-culti subway jammers Mecca Bodega. 2/11 at 8. *Merkin Concert Hall at Abraham Goodman House, 129 W. 67th St. (501-3330). $17.50.*

"Poetic Battles at the Apollo"—Jessica Care Moore tops a bill that also features a lyrical battle-royal, for which the Apollo's stage will be set up like a boxing ring, ropes and all. The pen may be mightier than the sword—but where do the gloves figure into the equation? 2/8 at 7:30. *Apollo Theater, 253 W. 125 St. (513-5300). $10.*

Ringo Starr and His All Starr Band—Ringo's semi-annual concerts always have a kind of car-crash fascination factor. He brings together a giant crew of stars to jam with him, hits some Beatles faves, and generally makes you feel a little sad, somehow. Todd Rundgren, Joe Walsh, Simon Kirke, Gary Brooker, and Jack Bruce do the honors this year. 2/16 at 8. *Beacon Theater, 2124 Broadway, at 75th St. (307-7171). $35–$75.*

Stylistics, Chi-Lites, Cuba Gooding & the Main Ingredient—A soulful Valentine's Eve if ever there was one. We're not exactly sure how the Main Ingredient is supposed to make it from its seven o'clock set at the Apollo out here and back again for their eleven o'clock curtain call. Will Gooding & Co. end up playing the fool? 2/13 at 8. *Brooklyn Center for the Performing Arts at Brooklyn College (718-951-4500). $25–$30.*

Clubland

Arlene Grocery—The Lower East Side's newish, hippish, and appealingly inexpensive (okay, free) rock and folk venue. 2/10: Chick Graning; Johnny Society. 2/12: Lava. 2/13: Reid Paley. 2/14: Dirty Folk Revolution; Halo; Black Flamingo; Thrill Cycle; Lionfish; Pristeens; Speedball Baby. *95 Stanton St. (358-1633). $.*

Bottom Line—A top-notch venue—with great sound, good sight lines, and pretty decent fries—given to rock, jazz, and folk artists of all stripes. 2/10: Tish Hinojosa. 2/11: Jimmy Webb; Susan Werner. 2/12: Janis Ian; Jane Siberry. *15 W. 4th St. (228-7880).*

Bowery Ballroom—The Mercury Lounge's roomy new Lower East Side outpost, where up-and-comers can hone their big-room chops. 2/10: Jarboe; M. Gira; Maggie Estep; Elysian Fields; Moonlighters. 2/11: The Flys. 2/13: Sloan; Local Rabbits. 2/16: Silverchair. *6 Delancey St. (533-2111).*

Brownies—Avenue A's divey post-college rock spot, with good tap beers, on-the-rise bands, and the occasional big name trying to keep a low profile. Cozy and congenial, even if you're not pierced. 2/11: Macha; Church of Betty. 2/12: Gogol Bordello. 2/13: 50 Tons of Black Terror. *161 Avenue A, at 11th St. (420-8392). $.*

CBGB & OMFUG—Ground zero of punk's Stateside explosion and, twenty years later, still a smoking, flyer-strewn pit—in a good way. Dig the new, unscuzzy basement lounge. 2/12: Talulah Gosh. 2/13: Illness. *315 Bowery, at Bleecker St. (982-4052). $.*

Chicago B.L.U.E.S.—A downtown blueserie, comfortably down-home, with living-room couches behind the stage. Dedicated to bringing us the best and brightest from the midwestern blues capital. 2/9: DC & Company. 2/10: Dogbone. 2/11: Bobby Kyle. 2/12: Love Dogs. 2/13: Johnny Allen. *73 Eighth Ave., bet. 13th and 14th Sts. (924-9755). $.*

China Club—Having moved out of its Upper West Side basement and into a second-floor Hell's Kitchen location, the eighties' most infamous den of iniquity has gone more or less legit, with a swanky restaurant, cigars aplenty, and bathroom attendants to keep the stalls nice and, er,

Photograph by Stephanie Badini/Evidence Music.

clean. 2/14: "Broadway Love Songs." *268 W. 47th St. (398-3800).*

Coney Island High—Originally a glam-trash revival hall, this two-level East Village funhouse now reflects the neighborhood's cultural diversity, with indie-rock and punk bands sharing the venue with some of the city's wackiest parties. 2/13: Incantation; Angel Corpse. 2/14: L.E.S. Stitches; Blanks 77; Krays. *15 St. Marks Pl. (674-7959).*

The Cooler—A former meat locker, this subterranean haunt offers spooky-cool atmosphere and cutting-edge sounds in equal measures. The free Monday-night series is one of the best musical bargains in the city: Past performers have included free-jazz great Rashied Ali, free-jazz wannabe Thurston Moore, and out-and-out freak Beck. 2/8: Lit Plastic; Spottiswood; Harvey Sid Fisher; Khabarta. *416 W. 14th St. (229-0785). $.*

Fez—Mingus fever and lush *faux*-Moroccan ambience make this the neo-boho place to be on Thursdays, when the mighty Mingus Big Band rocks the house, playing the works of the great, brawling bassist with a freshness and authority rarely seen in jazz today. Sundays: drag queen Jackie Beat puts on the "Uptown Lady, Downtown Girl." *Time Cafe, 380 Lafayette St. (533-2680).*

Irving Plaza—A midsize bi-level rock venue with moody chandeliers and a sort of haunted-bordello look. It's a bit of a crush near the stage, but there's an amiable bar, 119, right around the corner for a preshow aperitif. "Savoy Sundays" are weekly swingfests of ballroom dancing. 2/10: Fun Lovin' Criminals. 2/12: Jazz Mandolin Project. 2/13: Guided by Voices; Jack Drag. *17 Irving Pl. (777-6800).*

Joe's Pub—2/9: Duncan Sheik. 2/10: John Pacheco. 2/12: Lance Horne. 2/15: Fat Tuesday's "Mardi Gras Party." *425 Lafayette St. (239-6200).*

Knitting Factory—The ever-expanding Disneyland of downtown music, with three floors, four stages, four microbrew-bearing bars, and some of the biggest names in now music. Chill out in the subbasement Old Office lounge. 2/9: Matt Darriau's recycled Waltz Orchestra; Frank London. 2/10: DJ Spooky; SoundLab; Kodwo Eshun. 2/11: Punk Rock Valentine's. 2/12: Laurel Aitken; Dan Dechellis; William Hooker. 2/13: Scanner; Eric Mingus; Brilliant Coroners; Joe McPhee. 2/14: Mike Clark; David Gross. 2/15: Tim Berne; Bruce Arnold Trio; Flipside. 2/16: Eliot Fisk; Dominic Frasca; Todd Reynolds; Jeff Newall; Avram Fefer. *74 Leonard St., bet. Broadway and Church St. (219-3055). $*

Manny's Car Wash—A little Chicago on the Upper East Side. Mondays, beware salivating yuppie swells here for ladies' night. Every Sunday, it's Manny's World Famous Blues. Mondays: Craig Dreter & Friends. 2/9: Craig Dryer. 2/10: Andre "Mr. Rhythm" Williams. 2/12: Michael Hill's Blues Mob; Bill Perry. 2/13: Dana Fuchs. *1558 Third Ave., bet. 87th and 88th Sts. (369-BLUES).*

Maxwell's—After a couple years' dormancy, New Jersey's (and perhaps the tri-state area's) finest rock club is back with a vengeance. 2/9: Sloan; Local Rabbits. 2/11: Rocket from the Crypt. 2/12–2/13: Skanatra. 2/14: Ben Lee. *1039 Washington St., Hoboken, N.J. (201-653-1703).*

Mercury Lounge—Once a headstone parlor, now one of the city's hippest and most congenial music spots, hosting rock and country artists groomed for the more au courant time slots of MTV. 2/11: Lotion. 2/12: Brilliantine. 2/13: Regular Einstein; Circus Guy. 2/14: Sex and Cigarettes; Flux; Sidney. 2/15: Lopes; Quick Fix; Ultra Sound. 2/16: Clarks; Smitty's; Spindale. *217 E. Houston St. (260-4700).*

Ground Rules:

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised.
$ = cash only.

The Supper Club—A large, grand ballroom with a starry ceiling and challenging acoustics. Fridays and Saturdays at 8 P.M., the Supper Club's house big band swings with abandon. 2/14: "Valentine's Day Celebration with Supper Club's seventeen-piece Big Band." *240 W. 47th St. (921-1940).*

Swing 46—Another Theater District retro-house that draws zoot-suited big-band, jump-blues, and swing-revival fanatics. Is it jazz? Not really. Is it fun? You betcha. Most nights, sets at 10; free dance lessons at 7 and 9. $7–$12 cover; two-drink minimum. Tuesdays in February: Nick Palumbo & the Flipped Fedoras. Wednesdays: The Blue Saracens. Thursdays: George Gee & His Make-Believe Ballroom Orchestra. 2/13–2/15: George Gee's Jump, Jive, & Wailers. *349 W. 46th St. (262-9554).*

Tramps—One of the city's better venues for great roots music and happening indie rock, Tramps eschews high concept for straightforward presentation. Avoid the neck-craning mid-stage column by arriving early. 2/9–2/10: Willie Nelson and Family; Cisco. 2/11: Buckwheat Zydeco. 2/12: Rhythm Republik; Kelli Sae. 2/13: Loup Garou Zydeco. *51 W. 21st St. (727-7788).*

Wetlands—Celebrating its tenth anniversary all month, the neo-hippy hang is presenting major players in the jam-rock pantheon almost every night. 2/8–2/10: Supergroup Frogwings features Allman Brothers (Butch Trucks, Oteil Burbridge, Marc Quinones), their relatives (Derek Trucks), a Blues Traveller (John Popper), and other assorted noodlers (Kofi Burbridge, Jimmy Herring). Wear your patchouli! 2/11–2/13: Wetlands has long dedicated a night a week to Grateful Dead-inspired jams, tribute-bands, and the like. But for the club's tenth anniversary (the official date is the 14th, actually), the management has convinced an actual 'Dead member, Bob Weir, to grace their stage. For the show, the guitarist is joined by Rob Wasserman, longtime bassist for his *other* band, Ratdog. Tickets are being sold in stages, so though the shows are sure to be mobbed, it may be possible to get tickets this week. 2/16: God Street Wine; Native. *161 Hudson St. (966-5244) $.*

Performance

Jam on It

Grateful Dead alum Bob Weir (right) and frequent collaborator Rob Wasserman (left), along with a nightly complement of surprise guests, pay a three-night visit to the Wetlands, February 11 through 13. (See "Clubland.")

Photograph by Jay Blakesberg/Retna.

Jazz

Birdland—Proof that jazz is alive and well in midtown, this classy boîte serves up some fine southern cuisine along with its first-rate lineup. Every Thursday night, Chico O'Farrill's smoking Afro-Cuban Jazz Orchestra. Every Friday night, the Toshiko Akiyoshi Jazz Orchestra. Every Friday, the Lew Anderson Big Band swings from 5:30 to 7:30. 2/9: Gil Evans Orchestra. 2/10: NYU Concert Jazz Ensemble. 2/11–2/13: Rashied Ali and Sonny Fortune Quartet. 2/14: Andy Bey. $15–$20 cover; $10 minimum. Sets at 9 and 11:30. *315 W. 44th St. (581-3080).*

Blue Note—With a first-rate sound system and a decent view from every seat in the house, the "jazz capital of the world" often presents two top-flight artists in one evening. 2/9–2/14: George Duke. Sets at 9 and 11:30. *131 W. 3rd St. (475-8592).*

Detour—With no cover and top-notch young players, this cozy, tiled East Village joint packs 'em in every night of the week. Sundays: Mike Magillian. 2/9: M.O.B. Trio. 2/10: David Bixler Trio. 2/11: Miro Ben-Ari. 2/12: Free Range Rat. 2/13: Eric Rasmussen Quartet. 2/15: Swing Set. 2/16: Matt Kane Quartet. *349 E. 13th St. (533-6212).*

Flea Theatre—Throughout November, the TriBeCa space presents the "Premiere Percussion" series, featuring some of the city's most adventurous rhythm-makers. 2/9: Leon Parker. 2/16: Quartet Lucy. Sets at 8; $10 cover. *41 White St. (226-0051).*

Iridium—In the cozy basement across from Lincoln Center, you'll find some of the finest chow in jazzland, plus formidable jazz comers and the occasional legend. Thoughtful table placement minimizes a couple of structural columns' potentially disastrous effects on sight lines. Monday nights, the Les Paul Trio holds office hours. 2/9–2/14: T.S. Monk Sextet. Sets at 8:30 and 10:30, Sun.–Thurs., with extra midnight set Fri. and Sat. *44 W. 63rd St., across from Lincoln Center (582-2121).*

The Jazz Standard—A sprawling room with terrific sound and the best club menu in the city, the Jazz Standard offers a fresh mix of estimable hard-boppers, living legends, and hungry young comers. Mon., Tues., and Fri. at 5:30 and Sat. at 7, guitarist David O'Rourke swings in the upstairs 27 Standard bar. Sets Tues.–Thurs. at 9 and 11, Fri. and Sat. at 8, 10:30, and midnight, Sun. at 7. $15–$25 cover; $10 minimum. 2/11–2/14: Patricia Barber Quartet. *116 E. 27th St. (576-2232).*

Small's—Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post-Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. Shows start at 10. *183 W. 10th St. (929-7565). $.*

Sweet Basil—An intimate downtown restaurant with good food and high-profile jazz acts. Every Saturday, jazz brunch with Ilhan Ersahin. Sundays, Chuck Folds hosts "the original jazz brunch." Every Monday, it's the Spirit of Life Ensemble. Sets at 9 and 11, with extra sets Fri. and Sat. at 12:30 A.M. 2/9–2/11: Claudia Acuna and Tri-Vocal. 2/12–2/14: Jeffery Smith and Quartet Vocal. *88 Seventh Ave. So., at Bleecker St. (242-1785).*

Tavern on the Green—A somewhat overwrought restaurant in a touristy Central Park rest stop, the Tavern now offers the occasional pianist in its "Crystal Room." Like a trip to Vegas—without the airfare! 2/12–2/13: Paul Katz. Four-hour sets begin at 6:30 weeknights, at 7 on weekends. No cover; no minimum. *Central Park at W. 67th St. (873-3200).*

Tonic—Yet another impeccably hip Lower East Side avant-jazzerie, this alcohol-free sub-Delancey hole-in-the-wall's got its sights set on the Knitting Factory crowd. Sunday: Klezmer Sundays. Ensemble. 2/10: Steve Coleman and Five Elements. 2/11: Hank Roberts Quartet; Sex Mob. 2/12: Don Byron Existential Dred; Liminal. 2/13: Brigan Krauss. *107 Norfolk St. (358-7503). $.*

Village Vanguard—Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. 2/9–2/14: Roy Hargrove Sextet. Sets at 9:30 and 11:30, with a late 1 A.M. set Fri. and Sat. *178 Seventh Ave. So., at W. 11th St. (255-4037). $.*

Comedy

Babes in the Woods—The three-member sketch comedy outfit stages nine performances of its new "7 Urban Sightings." 2/11–2/13 at 8. *West Bank Café, 407 W. 42nd St. (695-6909). $15.*

Boston Comedy Club—*Animal House* ambience and, most nights, comedy to match. Tues.–Thurs., shows at 9:30; Fri.–Sat., shows at 8,10, and midnight. Jim Norton, DC Benny, Jim Gaffigan, Robert Kelly, Jordan Rubin, Nick Swardson & Macio. *82 W. 3rd St. (477-1000).*

Carolines Comedy Club—In Times Square just down the street from the *Letterman* show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. Mondays, "New Talent Night," hosted by Eddie Brill. 2/11–2/14: Jeffrey Ross. *1626 Broadway, bet. 49th and 50th Sts. (757-4100). $12.50–$24.50, two-drink minimum.*

Comedy Cellar—A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Shows Fri. at 9 and 11; Sat. at 8:30, 10:15, and midnight; and Sun.–Thurs. at 9. 2/8–2/14: Tom Rhodes; Dave Attell; Gregg Rogell; Jim David; Godfrey; Joey Vega. *117 MacDougal St. (254-3480).*

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Shows Fri. at 9 and 11:15; Sat. at 8, 10:30, and 12:30 A.M.; Sun.–Thurs., continuous from 8:45. Cover is $15 Fri. and Sat.; $12.50 on weeknights; no minimum. 2/8–2/13: Al Ducharme; John Rizzo; Richie Byrne; Quentin Heggs; Nancy Redman; Jim Norton. 2/14: Al Ducharme; Jim Norton; John Rizzo; Quentin Heggs; Justin McKinney. *1118 First Ave., bet. 61st and 62nd Sts. (593-1650).*

Gotham—An elegant, trendy, and palatial comedy spot in the Flatiron district. Sun.–Thurs. at 8:30; Fri. and Sat. at 8:30 and 10:30. Cover is $12 Fri. and Sat., $8 on weeknights. Two-drink minimum. 2/11: "A Very Jewish Thursday" with Greg Rogell; Jeff Ross; Cory Kahaney; Orny Adams; Scott Blakeman. 2/12–2/13: Mike Irwin; Greg Rogell; Orny Adams. 2/14: Wali Collins; Rich Francese. *34 W. 22nd St. (367-9000).*

Upright Citizens Brigade Theater—New York's favorite sketch-comedy troupe now has its own venue in which to hone its chops. UCB members perform five nights a week, with other comics taking up the little bit of slack left. All shows $5 or less; call for show times. *161 W. 22nd St. (366-9176). $.*

Cabaret

Asti—Singing-waiter frolics, with an emphasis on opera and operetta, are the keynote of this Village landmark. Late dining. *13 E. 12th St. (741-9105).*

Bemelmans Bar—Tuesday–Saturday at 9:30: Peter Mintun. $10 music charge; no minimum. *Carlyle Hotel, Madison Ave. at 76th St. (744-1600).*

Cafe Carlyle—Tuesday–Saturday at 9:30: Eartha Kitt growls and purrs her way into history. Every Monday, Woody Allen swings through the early set with Eddy Davis & His New Orleans Jazz Band. Sets at 8:45 and 10:45. $50 ($25 for Davis's late, Woody-free set); no minimum. *Carlyle Hotel, Madison Ave. at 76th St. (744-1600).*

Cafe Pierre—Tues.–Sat., singer-pianist Kathleen Landis performs the work of George Gershwin in "Things Are Looking Up." $12 minimum; jacket and tie required. *Fifth Ave. at 61st St. (940-8195).*

Clementine—Phoebe Legere's "Swoon." With Swingalicious. Sundays at 8 and 10:30. *1 Fifth Ave. (253-0003).*

Duplex Cabaret—Thursdays and Saturdays through 2/27, "Daddy's Girl" featuring Lorinda Lisitza. Sets at 10. *Duplex Theatre, 61 Christopher St. at Sheridan Square (255-5438). $15.*

Eighty-Eight's—Every Thursday in February and March: Natalie Gamsu. Every Friday and Saturday in February: Charles Cermele. $15 cover; two-drink minimum. *228 W. 10th St. (924-0088).*

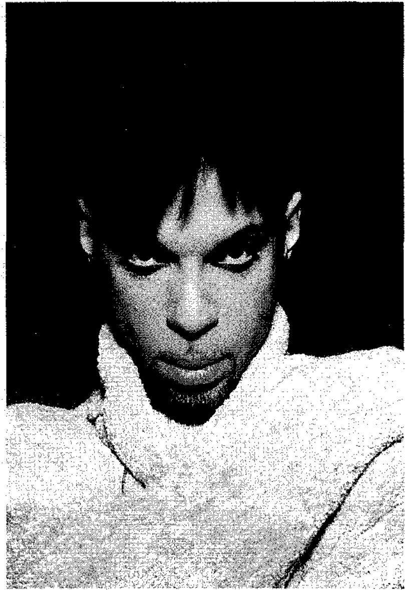
FireBird Café—2/9–4/3: Steve Ross. Tues.–Thurs., sets at 9. Fri. and Sat., sets at 9 and 11. $30 cover; two-drink minimum. *363 W. 46th St. (586-0244).*

Judy's Chelsea—Newly relocated, this cozy and friendly piano bar features two performance spaces, a fine menu, and a weekly gig by Judy herself. *169 Eighth Ave., bet. 18th and 19th Sts. (929-5410).*

Westbeth Theater—Kate Clinton in "Correct Me If I'm Right." Tuesday through Saturday. Through 2/23. *151 Bank St. (307-4100). $20–$35.*

Data *Master* Blaster

Last year, fans of the Artist Formerly Known as Prince discovered their own one-man Y2K problem, in the diminutive person of their hero himself. Released from his contract with EMI, ⚥ (pictured) began releasing new music through his own NPG Records at a furious clip. After launching the label with the four-CD rarities set *Crystal Ball*, the Artist released *NYC Live!*, *Kamasutra*, and *The New Power Pack*—making fandom a seriously expensive proposition. But ⚥ has reserved his most egregious stroke of overkill for *1999: The New Master*, a 35-minute CD containing nothing but seven new versions of his party classic. Back in December, Warner Bros. (which first released "1999" in 1982) reissued the original song in time for New Year's, but the Artist opted for his own bizarre timing, putting out his new renditions a full month into the year in question. So what took him so long? A track-by-track look at *The New Master*.



VERSION	TIMELY NEW FEATURE
THE NEWMASTER 7 minutes, 9 seconds	Overdubbed turntable scratches and a few new vocal flourishes from Larry Graham—like listening to the original song while partying with the ⚥ posse.
ROSARIO 1999 1:19	Monologue by actress Rosario Dawson. Sample line: "First of all there's the word *Christmas*, which means—get this—'Send Christ away.' " Sorry. Don't get that.
THE INEVITABLE MIX 5:46	Unwittingly apt title, applicable to whole project; oddly spare jungle rhythm; sci-fi synth-bass; tepid rhymes from Doug E. Fresh.
KEEPSTEPPIN' 4:33	Trippy but comparatively glacial "techstep" beat; singer Rosie Gaines and Fresh recommending rap as a "weapon" for the upcoming Armageddon.
ROSIE DOUG E. IN A DEEP HOUSE 6:23	Generic club music bearing scant resemblance to the original "1999"; Gaines's surprisingly credible attempt at scat-singing; Fresh claims to be a "much-respected" rapper.
THE NEWMASTER (SINGLE EDIT) 4:30	Exactly like the longer "Newmaster" version, only . . . shorter, and therefore even less new or different from the original.
A CAPELLA 5:11	No jammin' grooves; no funky beats; just words, words, words—which, when presented raw, seem pretty darn silly.

Photograph courtesy of Stills/Retna.

the mix

The *Friends* Find Out...Jonathan Galassi

John Leonard's TV Notes

Shooting Stars: N.Y. Paparazzi (2/9; 9 to 10 P.M.; A&E), an A&E "Inside Story," is for those of you with so much empathy you have some to spare for the lowlife shutterbugs whose career choice it has been to stalk the equally lowlife celebrities whose bully-boy entourages tend to beat up on any unwelcome company. Thus, from the point of view of the likes of R. J. Capak, Steve Sands, and David Allocca, we are acquainted with how hard it is in the post-Diana era to get a candid camera on, say, Leonardo DiCaprio, coming out of, say, SoHo's trendy Mercer Hotel, for such publications as, say, the New York *Post* or *Variety.* It will not perhaps surprise you that the relationship between stalker and stalkee has some cozy kinks in it. Nor that, of course, the public instead of the purveyor will be blamed for the culture's tabloid tendencies.

Murder at 75 Birch (2/9; 9 to 11 P.M.; CBS) stars Melissa Gilbert as a widowed kindergarten teacher who begins to suspect that her brother-in-law was responsible not only for the murder of his wife and her best friend (Wendel Meldrum) but also for the apparently accidental death of Melissa's husband (Vyto Ruginis)—who was not coincidentally the suspect's supportive brother. Is this clear? It should be clearer when I explain that the suspect is Gregory Harrison, who's almost always guilty of something in whatever TV movie he chooses to inhabit. More interesting than the murder mystery is the hydraulic exchange of information and suspicion between Melissa, who has her own ulterior agenda, and the investigating cops, Jack Blessing and Judith Scott, who've seen enough Gregory Harrison TV movies to know their perp at first glance.

Friends (2/11; 8 to 8:30 P.M.; NBC), as if I care, sniggers its way through a Valentine episode—"The One Where Everybody Finds Out"—in which Phoebe finally twigs to the secret squeezings of Monica and Chandler, leaving only Ross in the dark (and Schwimmering naked upstream, too) about his very own sister's sex life. Now, if you were Phoebe, would you put the Tinkertoy moves on Erector Set Chandler just to see if he's embarrassed? What unfun.

Another Brother (2/11; 10 to 11 P.M.; Channel 13) introduces us to the remarkable Clarence Fitch, who grew up working-class black in Harlem and in Jersey City; enlisted in the Marines at age 18; came back with a Purple Heart from Vietnam, antiwar and heroin-addicted; fought war and racism and his own habit, after the kicking of which he then discovered he was HIV-positive; and so spent the rest of his brief life working with AIDS patients until he died in 1990 at age 42. Everything we may not want to hear about class, race, drugs, war, and the immune system, from the producer-director Tami Gold, who also gave us the recent and equally compelling documentary about discrimination against gays, *Out at Work.*

Dolphins: The Wild Side (2/13; 8 to 9 P.M.; NBC) is extremely bad news about Flipper's Evil Twin. According to this new *National Geographic* special, strong male dolphins beat up on their younger and weaker fellow flukes (ramming, butting, and biting); teach their calves how to kill; are even known to kill for reasons other than hunger; kidnap females and hold them captive, sometimes in harems, to make sure they can't mate with other males; jump up out of the water not so much for joy as to scout for prey; and gang up on defenseless anchovies. We see all of this through underwater cameras in Hilton Head, South Carolina; the Bahamas; off the coast of Argentina; and in Shark Bay, Australia. Stacy Keach is almost as upset as I am.

To Serve and Protect (2/14 and 2/15; 9 to 11 P.M.; NBC), a sweeps mini-series about an extended family of Dallas cops—including Craig T. Nelson, Joanna Cassidy, Richard Crenna, Amanda Detmer, and John Corbett—on a trail of a serial killer who has already hit too close to home, was not, alas, available for preview. I say *alas* because the production credentials are so promising: Vincent Patrick (*Family Business, The Pope of Greenwich Village*) wrote the screenplay, and Jean de Segonzac (*Homicide, Oz*) directed all four hours.

Unmade Beds (2/14; midnight to 1:40 A.M.; HBO) talks to, follows around, and then re-creates, for that layered look, nine months in the dreary-singles lives of four New York losers looking to get, if not laid, at least rich. Nicholas Barker's Peeping Tomfoolishness strikes me as being almost as unpleasant as Michael, Aimee, Mikey, and Brenda themselves, to whom it seems never to have occurred to try to meet someone at a museum, a concert, a bookstore, or even in a political campaign. Why don't they get together for a couple of hands of strip bridge?

First Dogs (2/15; 8 to 9 P.M.; Discovery), with Kelsey Grammer wowing his bow, is a whole lot of kennel ration about Pennsylvania Avenue pooches, from that of William Henry Harrison, who hit the 1840 campaign trail with his best friend, to Hoover's King Tut, FDR's Fala, Tricky Dick's Checkers, LBJ's beagle, Nancy Reagan's Rex, and Barbara Bush's Millie, all the way to Clinton's Buddy (not to mention Socks). The publicity packet accompanying this cassette plays "Hail to the Chief" when you open it, whereas I'd hoped for Patti Page.

Rescue at Sea (1/15; 9 to 10 P.M.; Channel 13) is a particularly gripping installment of *The American Experience,* retelling the story of the 26-year-old wireless operator Jack Binns, a "Marconi man" who managed to save more than 1,500 transatlantic steamship passengers in 1909, when the luxury liner *Republic* rammed into the *Florida,* full of 850 Italian immigrants fleeing an earthquake in Sicily. Matthew Broderick is the voice of Binns, who kept on Morse-coding until rescue boats arrived. For his heroism, he got lucky, missing the maiden voyage of the *Titanic* the very next year—because he'd fallen in love.

War Dogs (2/15; 10 to 11 P.M.; Discovery) asks us to feel bad about the 50,000 dogs that went to Vietnam to fight alongside American G.I.'s—detecting mines, tunnels, booby traps, weapons caches, and enemy personnel—and were then either "euthanized" or abandoned there, almost as if they were our South Vietnamese allies and embassy collaterals. An extremely ugly story, narrated by Martin Sheen, but not nearly as ugly as Clarence Fitch's (see *Another Brother,* noted above), or the story of napalmed children, or of Eurasian orphans, or . . . well, I suppose if, contemplating cruelty to animals will turn us off war, it's worth a try.

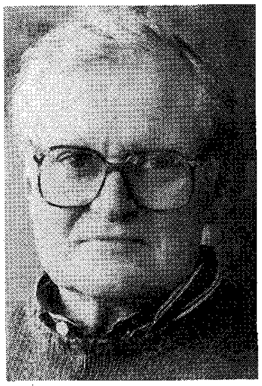
Happening
Full Court Press

In a nod to Black History Month—and in a much-needed attempt to salvage its reputation after recent charges of racism made by its own stars—the NBA is sponsoring a series of lectures celebrating African-American basketball pioneers and legends. Participants include ***Isaiah Thomas*** *(pictured), Earl "The Pearl" Monroe, and Nate "Tiny" Archibald. See "Lectures and Panels" for details.*

In Print
Lost Leaders

Reading off the rundown of contributors from "Radical Shadows," the new issue of *Conjunctions,* is like checking out the cast list for the latest overstuffed Robert Altman picture: Chekhov, Dostoevsky, Nabokov, jeez, even *Proust* is in this thing? While gathering works previously unpublished and untranslated by 25 nineteenth- and twentieth-century masters is no small feat—editor Brad Morrow says it was almost as much work as writing a novel—chance was partly responsible for bringing together this extraordinary collection of inexplicably forsaken treasures. "Within a week, I got a letter from Joyce Carol Oates [pictured above] telling me about a student of hers who was doing some new translations of Yasunari Kawabata, and then by chance Peter Constantine told me he was working on Chekhov," Morrow says. "I also happened to know the second man to ever own Truman Capote's unpublished diary. So I thought, hmmm, Kawabata, Chekhov, Capote . . . I had never hoped for a 400-page volume, but projects do gather their own energy fields." As the energy field expanded, it ensnared some living literati—Pulitzer Prize–winning poets John Ashbery (pictured below) and Jorie Graham, novelist Patrick McGrath, and tweed enthusiast George Plimpton—who will all be reading along with Oates from "Radical Shadows" at the New School on February 11 at 7 P.M. "I guess sort of as an afterthought Brad asked me to read from the new Nijinsky diaries," says Ashbery, "which I'd already been reading because the old expurgated edition was one of my favorite books; I even stole a few lines from it and wrote a poem about it in the seventies." So how is it that writings of this caliber have gone unearthed for so long? "In a case like the new Akhmatova poems we have, they actually turn out to be essential to an understanding of her work during the Stalinist period," Morrow says. "It really is amazing."

ARIEL LEVY



Radio Highlights

Casper Citron—Saturdays at 10 P.M. 2/13: Journalist Rudolph Rauch and Pulitzer Prize–winning reporter Sydney Schanberg on *Reporting Vietnam;* Zhou Xiawen, director of *The Emperor's Shadow.* WOR, 710 AM.

The Lewis Burke Frumkes Show—Sundays at 8 P.M. 2/14: Peter Landesman, author of *Blood Acre.* WPAT, 930 AM.

The Written Word

Lois-Ann Yamanaka, Cristina Garcia, A. J. Verdelle—2/8 at 8 P.M.: Reading from recent work. Unterberg Poetry Center, 92nd St. Y, 1395 Lexington Ave. (996-1100); $12.

"Worlds Apart"—2/9 at 6:30 P.M.: The fifth of six Tuesday-evening literary discussions curated by Jill Krementz in conjunction with her new book of photographs, *The Jewish Writer,* with Cheryl Pearl Sucher, Dani Shapiro, Aryeh Lev Stollman, and Eli Evans. CUNY, Proshansky Auditorium, 33 W. 42nd St. (642-2641); free.

Jonathan Galassi and Rachel Wetzsteon—2/9 at 7 P.M.: Galassi reads from his new translation Eugenio Montale's *Collected Poems 1920–1954,* National Poetry Series winner Wetzsteon reads from her own work. The Russian Samovar, 256 W. 52nd St. (872-1678); $5.

Selected Shorts—2/10 at 6:30 P.M.: Philippe de Montebello, director of the Metropolitan Museum of Art; actress Blair Brown; and Fritz Weaver, reading stories by Nabokov, Villiers de L'Isle-Adam, and Oscar Wilde. Symphony Space, 2537 Broadway, at 95th St. (864-5400); $17.

Chris Bohjalian—2/10 at 7 P.M.: The author of *Midwives* discusses his new book, *The Law of Similars.* Barnes & Noble, 1972 Broadway, at 66th St. (595-6859); free.

Claudia Rankine and John Ashbery—2/10 at 8 P.M.: The poets read from recent work at Poetry Project/St. Mark's Church, 131 E. 10th St. (674-0910); $7.

Conjunctions Classic Authors—2/11 at 7 P.M.: Jorie Graham reads poems by Elizabeth Bishop and Djuna Barnes; Patrick McGrath reads a story by Chekov; Joyce Carol Oates reads from the work of Yasunari Kawabata; George Plimpton reads from Truman Capote's journal; John Ashbery reads from Vaslav Nijinsky's fiction; William Weaver is the master of ceremonies. Presented by Bard College and the New School. 66 W. 12th St. (229-5353); $5.

Lectures and Panels

"Talk Back Tuesday Night"—2/9 at 10 P.M.: Dr. Katherine DuHamel and Derald H. Ruttenberg of Mount Sinai Medical's Cancer Center will join the cast for a discussion of the issues raised in the play *Wit.* Union Square Theatre, 100 E. 17th St. (957-1222); $35 and $49.50 for tickets to the play.

"Writing for the Glossies: Making a Living vs. Making a Difference"—2/9 at 6:30 P.M.: Eric Effron of *Brill's Content,* Kurt Andersen of *The New Yorker,* Dave Eggers of *McSweeney's,* Neil Hickey of the *Columbia Journalism Review,* and Catherine Heusel on journalistic integrity in magazines. Sponsored by the National Writers Union. The Workman's Circle, 45 E. 33rd St. (929-2241); $10–$15.

"A Horrible Face but One's Own: The Exile and Calamitous Return of Breyten Breytenbach"—2/9 at 6:30 P.M.: A slide-and-audio presentation with Lawrence Weschler considering Afrikaner poet and painter Breytenbach. Greenberg Lounge, NYU Law School, 40 Washington Square South (998-2100); free.

"History of African-Americans in Professional Basketball"—2/11 at 12:30 P.M.: The first of three symposiums; participants at this session are Earl Lloyd, the first African-American to play in the NBA; Wayne Embry, the league's first African-American general manager; and Hall of Famer Red Auerbach. *Fortune* editor Roy Johnson mediates. The NBA Store, Fifth Ave. at 52nd St. (515-NBA1); free.

Laurence Gartel—2/11 at 7 P.M.: A symposium with the digital-art pioneer at his alma mater. School of Visual Arts Amphitheatre, 209 E. 23rd St. (592-2010); free.

Benefits

"Books for a Better Life"—2/9 at 6 P.M.: Honoring the best self-improvement books of '98 with Helen Gurley Brown and Judy Collins, to benefit the National Multiple Sclerosis Society. Millennium Broadway, 145 W. 44th St. (463-7787); $175.

Tours

"2001: A Subway Odyssey"—2/10 at 10 A.M.: Visit the site of the 63rd St. subway line, scheduled for completion in 2001, with MTA technical director Richard Mitchell. Hard hats provided. Call the 92nd St. Y at 996-1100 for additional information; $25.

"Valentine's Day Multi-Ethnic Eating Tour"—2/14 at 1: Featuring the historic and gastronomic delights of the Jewish East Side, Chinatown, and Little Italy. Meet at the southeast corner of Essex and Delancey Sts. (439-1090); $13.

Exhibitions

"Secrets of a Beautiful Face"—Through 4/11: An exhibition exploring developments in grooming products and conceptions of beauty for men and women during the nineteenth and twentieth centuries through advertisements and packaging, mirrors and dressing tables. The New-York Historical Society, 2 W. 77th St. (873-3400); $3–$5.

"America and the Civil Rights Movement, 1954–1968"—Through 3/19: Rarely seen and classic photographs by Ben Fernandez, Bruce Davidson, Declan Haun, Nat Herz, James Karales, Charles Moore, Eve Arnold, and others. 92nd St. Y, 1395 Lexington Ave. (996-1100); free.

"Woody Allen's Television Days"—Through 3/21: A screening of Allen's television work on variety and late-night talk shows. The Museum of Television & Radio, 25 W. 52nd St. (621-6800); $3–$6.

"New York's Finest: A History of the New York City Police Department"—Through 3/21: Enter this 3,000-square-foot exhibition of early-nineteenth-century police memorabilia through a "dark alley" echoing with screams and gunshots that evoke the dangers of policing New York in Colonial times. The New-York Historical Society, 2 W. 77th St. (873-3400); $5.

GAME WEEK

HOME ▨ **AWAY** ▨

	MON	TUE	WED	THUR	FRI	SAT	SUN
KNICKS			WAS MSG 7:30PM	CHI MSG 8:30PM			
NETS			ORL FSNY 7:30PM	MIL FSNY 8:30PM			
RANGERS					CAR MSG 7:30PM		
ISLANDERS		WAS FSNY 7:30PM			NAS METRO 7:30PM	BUF MSG 7:30PM	
DEVILS		VAN MSG 7:30PM			WAS FSNY 7:30PM	CAR FSNY 7:30PM	
	12/8	12/9	12/10	12/11	12/12	12/13	12/14

Photographs: top, Christine Thomas/Liaison; bottom, Juno Gemes.

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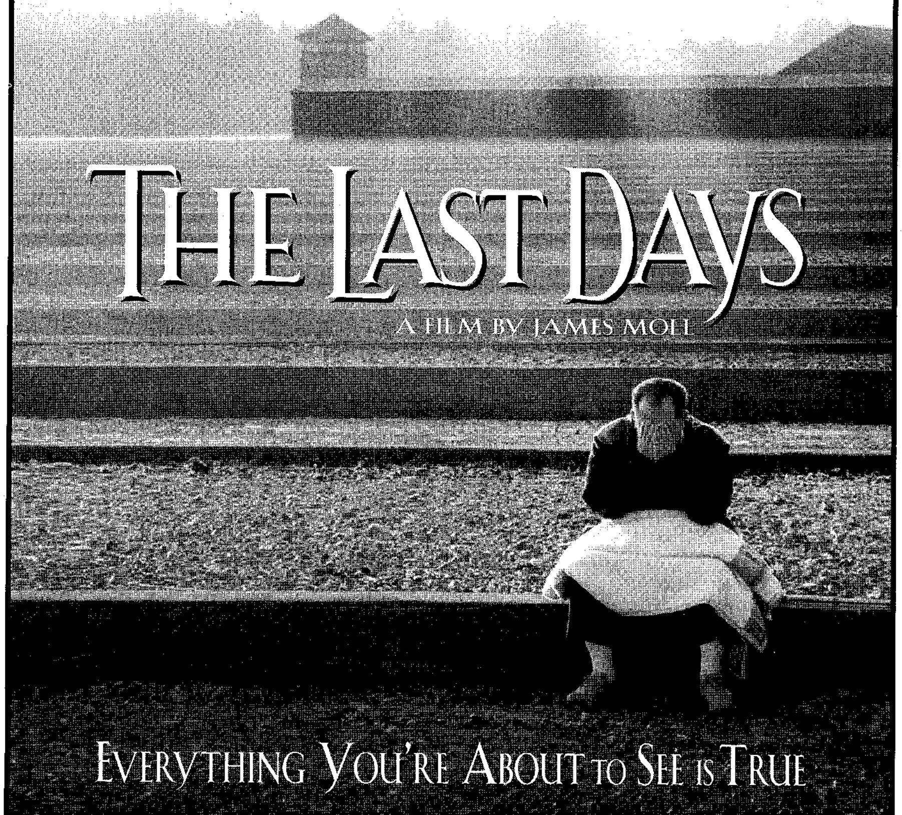

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PG-13 PARENTS STRONGLY CAUTIONED Some Material May Be Inappropriate for Children Under 13

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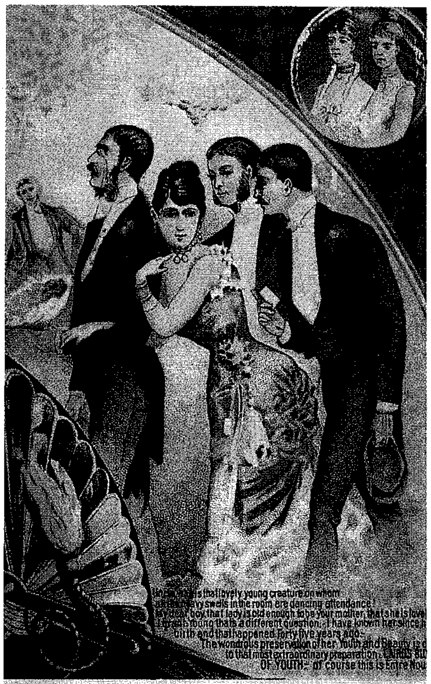
is that lovely young creature on whom
swells in the room are dancing attendance
that lady is old enough to be your mother, that she is love
young that is a different question. I have known her since
and that happened forty five years ago.
The wondrous preservation of her Youth and Beauty is
to that most extraordinary preparation
OF YOUTH. of course this is

On View **Even before they wrote the song, people already believed it: *Keep young and beautiful if you want to be loved.* This Valentine's Day, remind yourself that you're not the first gal to look for hope in a jar of goop with a tour through the new exhibition "Secrets of a Beautiful Face: Beauty Product Advertisements From the Collection of the New-York Historical Society."**

"Japonism in Fashion: Japan Dresses the West"—Through 2/14: More than 70 costumes and accessories dating from the second half of the nineteenth century t the present day. The exhibition explores the influence of Japanese aesthetic principles, art, and design on Western fashion. Brooklyn Museum of Art, 20 Eastern Pkwy. (718-638-5000); $1.50–$4.

Sports

The ESPN Sports Awards—2/15 at 8 P.M.: Come revel with Dan Patrick, Stuart Scott, and host Samuel L. Jackson at Radio City Music Hall when ESPN's festival of self-love hits town. Proceeds of tickets ($750 and $1,200) go to the Jimmy V Foundation, a cancer-research benefactor.

Online

New York Magazine on the Web—Click from "Stephanie's Surf Report" (in the "Today" section of www.newyorkmag.com) to visit a new Website each weekday. This week: Express your movie buffness at West Coast Video's new online movie store; rant about the 'rents at ihatemyparents.com; get fashionably connected through Hint Magazine; find out when to delete that hoax-of-a-chain-letter e-mail and when to forward it along; and sharpen your tongue with the smug music critics at NY Rock. But before you surf away from us at www.nymag.com, check out all our other great features, like selected articles from the current issue and an expanded "Cue" section, plus Web exclusives like daily event picks from Angie Maximo, daily dining tips in "Ask Gael," "First Words" for bibliophiles, our helpful Subscriber Service Center, and a New York trivia contest.

Photograph courtesy of the New York Historical Society.

in concert

"Opulent Music" at Miller Theater

Classical Music

Tuesday, February 9

New York Philharmonic—Performs Prokofiev's Suite from *Love for Three Oranges* and Piano Concerto No. 1; and Shostakovich's Concerto No. 1 for Piano, Trumpet, and Strings, and Symphony No. 6. With pianist Yefim Bronfman and trumpeter Philip Smith. Valery Gergiev, conductor. *Avery Fisher Hall, Lincoln Center (721-6500), at 7:30; $14–$73.*

Philadelphia Orchestra—Performs Beethoven's Piano Concerto No. 1 in C major, with pianist Rudolf Buchbinder, and Liszt's *Dante Symphony.* Wolfgang Sawallisch, conductor. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 8; $18–$70.*

Sharon Isbin, Guitar, and Susanne Mentzer, Mezzo-Soprano—Perform the world premiere of John Duarte's *Appalachian Suite,* and works by Tárrega, Schubert, and others. *92nd St. Y, 1395 Lexington Ave. (996-1100), at 8; $25.*

Seymour Lipkin, Piano—Performs Part Three in his series of the complete Beethoven Piano Sonatas. *Sylvia and Danny Kaye Playhouse, 695 Park Ave., at 68th St. (772-4448), at 7; $20.*

Wednesday, February 10

Festival Chamber Music Society—Cellist Ruth Sommers, violinist Theodore Arm, pianist Yuri Funahashi, and clarinetist Paul Green perform Beethoven's Trio in E flat, Katchaturian's Trio for Violin, Clarinet, and Piano, and Dvořák's Trio in G minor. *Merkin Hall, 129 W. 67th St. (501-3330), at 8; $20.*

Padua Chamber Orchestra—Performs works by Bach, Mozart, and Bloch, with clarinetist David Shifrin and conductor and pianist David Golub. *Metropolitan Museum of Art, 1000 Fifth Ave., at 82nd St. (570-3949), at 8; $25.*

Thursday, February 11

New York Philharmonic—Performs Bartók's *Miraculous Mandarin* Suite, Debussy's *La Mer,* and Borodin's Symphony No. 2. Valery Gergiev, conductor. *Avery Fisher Hall, Lincoln Center (721-6500), at 8; $14–$73.*

Absinthe-Tinted Song—Pianist Michael Boriskin, baritone Philip Cutlip, and soprano Sari Gruber perform songs by Debussy, Stravinsky, Poulenc, and others, as part of the Miller Theater's "Opulent Music" series. With poetry readings by Jacqueline Chambord and Richard Howard. *Miller Theater, Columbia University, Broadway at 116th St. (854-7799), at 8; $20.*

Alaria Chamber Ensemble—Performs Schubert's Quintet in A, Dohnanyi's Serenade in C, and lieder by Schubert and Mahler. *Weill Recital Hall, 154 W. 57th St. (247-7800), at 8; $19.50.*

Chamber Music Society—Violinist Nick Eanet, pianist Melvin Chen, and the Borromeo String Quartet perform Chausson's Concerto in D major for Violin, Piano, and String Quartet. *Rose Studio, Lincoln Center (875-5788), at 6:45; $15.*

Il Giardino Armonico—Performs works by Handel, Sammartini, Von Biber, and Vivaldi. *Alice Tully Hall, Lincoln Center (721-6500), at 8; $28–$34.*

Friday, February 12

New York Pops—Performs works by Berlioz, Porter, Styne, and others, with vocalist Carol Sloane and chorus. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 8; $17–$65.*

Royal Concertgebouw Orchestra of Amsterdam—Performs Brahms's Violin Concerto in D major, with violinist Vadim Repin, and Symphony No. 2 in D major; and Schoenberg's Five Pieces for Orchestra. Riccardo Chailly, conductor. *Avery Fisher Hall, Lincoln Center (721-6500), at 8; $35–$55.*

Saturday, February 13

Netherlands Symphony Orchestra—Performs the New York premiere of Mengelberg's *Etchings by Rembrandt;* Beethoven's Piano Concerto No. 4 in G major, with pianist Eliane Rodrigues; and Shostakovich's Symphony No. 5 in D minor. Jaap van Zweden, conductor. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 8; $18–$70.*

New York Chamber Symphony—Performs Cherubini's Symphony in D, Mozart's Piano Concerto No. 15 in B flat, and Bartók's Music for Strings, Percussion, and Celeste. *Alice Tully Hall, Lincoln Center (721-6500), at 8; $35.*

New York Philharmonic—See 2/11.

Guarneri String Quartet—Performs works by Mozart, Schumann, and Dvořák. *Metropolitan Museum of Art, 1000 Fifth Ave., at 82nd St. (570-3949), at 8; $30.*

Arnaldo Cohen, Piano—Performs Liszt's Sonata in B minor and Chopin's Ballad No. 4, Three Etudes, and Scherzo No. 1. *92nd St. Y, 1395 Lexington Ave. (996-1100), at 8; $25.*

Sunday, February 14

New York Chamber Symphony—See 2/13, at 5.

Ground Rules:

This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."

Royal Concertgebouw Orchestra of Amsterdam—Performs Shostakovich's selections from *The Hamlet Suite* and Concerto for Piano, Trumpet, and Strings, with pianist Ronald Brautigam and trumpeter Peter Masseurs, and Rachmaninoff's Symphony No. 2 in E minor. *Avery Fisher Hall, Lincoln Center (721-6500), at 3; $35–$55.*

New York Philharmonic Chamber Ensemble—Performs works by Holst, Swane, Lekeu, and Poulenc. Kurt Masur, conductor. *Merkin Hall, 129 W. 67th St. (501-3330), at 3; $18.*

Oscar Ravina, Violin, and L. William Kuyper, French Horn—Perform Beethoven's Sonata for Horn and Piano in F major, Brahms's Trio in E-flat major for Piano, Violin, and Horn, and Franck's Sonata for Violin and Piano in A major. With pianist Robert Miller. *Weill Recital Hall, 154 W. 57th St. (247-7800), at 8:30; $28.*

Monday, February 15

George Vatchnadze, Piano—Performs works by Bernstein, Stravinsky, Ravel, and Prokofiev. *Alice Tully Hall, Lincoln Center (721-6500), at 8; $20.*

Opera

Metropolitan Opera—Performs Verdi's *Simon Boccanegra,* 2/9 at 8 and 2/13 at 8:30; Verdi's *Aida,* 2/10 at 7:30 and 2/13 at 1:30; Schoenberg's *Moses und Aron,* 2/11 at 8; and Verdi's *Il Trovatore,* 2/12 and 2/15 at 8. *Metropolitan Opera House, Lincoln Center (362-6000); $25–$210.*

Dance

Dance Theater Workshop Carnival Series—Performances by Pat Hall and Pam Patrick, 2/9 and 2/10 at 8; Philip Hamilton, 2/11 and 2/12 at 8; and Wally Cardona Quartet, 2/13 at 8 and 2/14 at 3. Festival runs through 3/28; call for individual programs. *Bessie Schönberg Theater, 219 W. 19th St. (924-0077); $15.*

Japan Society—Nakamura Shijaku, Nakamura Kannojo III, and Nakamura Kyozo perform traditional Kabuki dramas *Kongen Kusazuri Biki* and *Ninin Wankyu,* 2/12 and 2/13 at 8, and 2/14 at 3. Pre-concert lectures by Sachiyo Ito, 2/12 and 2/13 at 7, and 2/14 at 2. *Japan Society, 333 E. 47th St. (752-3015); $40.*

New York City Ballet—Performs *Walpurgisnacht, Vienna Waltzes, Bugaku,* and other works, 2/9–2/12 at 8, 2/13 at 2 and 8, and 2/14 at 3. Call for individual programs. *New York State Theater, Lincoln Center (870-5570); $10–$80.*

Martha Graham Dance Company—Performs the premieres of *But Not for Me, Gershwin Graham, Duets for Martha,* and a work by Lucinda Childs, plus repertory works, 2/9–2/12 at 8, 2/13 at 2 and 8, and 2/14 at 2 and 7:30. *Joyce Theater, 175 Eighth Ave., at 19th St. (242-0800); $35.*

Previews

Made in Japan

In a rare U.S. appearance, Kabuki masters Nakamura Shijaku, Nakamura Kannojo III, and Nakamura Kyozo will be performing at the Japan Society Friday through Sunday. The two dramas, a warrior's tale and a story of love-struck courtesans, are prime examples of the genre, complete with fantastical costumes and plenty of virtuoso fan-wielding.

kids

Square Dance...Tail Tale

Children's Events

Mermaid, Marooned—The Czech legend *Rusalka, the Little Rivermaid* (see photo) has been adapted by director Vít Horejs into a postmodern operetta starring sixteen live performers and 30 hand-carved marionettes—many of them antiques—across three stages. (The plot recalls elements of the Hans Christian Andersen tale on which a Disney animated movie is based.) Music by jazz artist William Parker and his Organic Theater Ensemble—with selections from the artist formerly known as Prince and arias from the 1902 Dvořák opera—adapted from the same story. Through 2/21. **LA MAMA E.T.C.** (Annex theater), 74A E. 4th St. (475-7710). Tickets for children ages 1 to 6 are $5; ages 7 to 12, $10; adults, $20.

Open Sesame—Escaped from your TV set: Big Bird, Elmo, Bert, Ernie hold court on the vast stage at **THEATER AT MADISON SQUARE GARDEN** in "1-2-3 . . . Imagine!" Through 2/21. Seventh Ave. at 32nd St. (465-MSG1); $10–$32.50.

Swing Your Partner—No experience with the do-si-do is necessary when the Henry Chapin Band gets toes tapping at a family square dance at the **WORLD FINANCIAL CENTER WINTER GARDEN**. (For more specifics, call 945-0505 or access www.worldfinancial.com. 2/13 from 6:30 to 8.●●

Tropical Climes—**NEW YORK BOTANICAL GARDEN**'s Project Rain Forest Week—geared especially to families—takes visitors inside a lush warm tropical setting. Use bamboo instruments to join in a percussion band; discover how plants make food in performances of "ChloroPhyllis Makes Tree Food." (2/13 to 2/21.) Kids can ride bareback on oversize caterpillars in the new Everett Children's Adventure Garden and drop in on "Grandma's house" in the "City Bunnies" topiary environment. 200th Street and Kazimiroff Blvd. in the Bronx. Garden grounds admission is $3, $2 for seniors and students, $1 for children ages 2 through 12. Free admission all day Wed. and Sat. from 10 to noon. Separate admission for the Conservatory and the Children's Adventure Garden.

Boxed Set—Two places children can decorate boxes for Valentine's Day: Sailors pining for their absent sweethearts often glued whatever was on hand—shells, buttons, and maybe macaroni—onto boxes. Kids can do the same thing at a **SOUTH STREET SEAPORT**'s Children's Center workshop, 2/13 and 2/14 from 1 to 4. 165 John St. (748-8600 or http://www.southstreetseaport.org); $6, $5 for seniors, $4 for students, $3 for children (includes museum admission). The **MUSEUM OF THE CITY OF NEW YORK** encourages kids (ages 6 to 12) to express their love for a thing—not a person. Bring the beloved object to place within the completed box. 2/13 from 2 to 4. Fifth Ave. and 103rd St. (534-1672, ext. 257). Suggested contributions are $5, $4 for seniors, students, and children, $10 for families. Reservations are required.●

Onstage
Heads or Tails?

A carved wooden version of the artist formerly known as Prince (center) is typecast as the fickle prince in the Czechoslovak American Marionette Theater's ambitious mini-opera of 'Rusalka the Little Rivermaid' at La Mama E.T.C. With that lugubrious charm—and some catchy songs—his Purpleness seduces a fish-tailed Rivermaid into exchanging her slippery tail for a stiff pair of mannequin legs. Bad move. Our Slavic heroine is still hobbling around on crutches when ⚥ ditches her—for shallow celebrities not unlike himself: the Material Girl (left) and the Gloved One (right).

Photograph by Jan Frank.

Ground Rules:

● = free

● = now or never (one-shot deal or final week)

Sundays in the Park—Hourlong Sunday-afternoon workshops are given on crafts from around the world at the **QUEENS BOTANICAL GARDEN**. Kids ages 3 to 12 can try their hand at forming Chinese characters (2/14 at 2), making African masks (2/21 at 2), and decorating eggs the way they do in the Ukraine, with a wax-resist method (3/28 at 2:30). 43-50 Main Street, Flushing (718-886-3800). Registration is recommended. Most workshops charge about $2 as a materials fee.

"Together in the City"—In the midst of its centennial year, **THE BROOKLYN CHILDREN'S MUSEUM**—which has the distinction of being the oldest children's museum anywhere—presents "Untold Stories" on weekend afternoons at 1:30 and 3 during February—Black History Month. 145 Brooklyn Ave., near the corner of Brooklyn and St. Mark's Aves. (718-735-4400). Admission is by suggested donation of $3.●●

Now You See It—Two especially belly-laugh-inducing magicians: At **CAROLINES KIDS KLUB**, Magic Al levitates a brave child from the audience, 2/13 and 2/14 at 2. 1626 Broadway, bet. 49th and 50th Sts. (757-4100); $12. David Levitan practices mind-reading and sleight-of-hand at **WEST END CHILDREN'S THEATER**, 2/13 at 1:30. 2911 Broadway, bet. 113th and 114th Sts. (877-6115); $10. Lunch is available at both venues, and reservations are required.●

Beep Beep—Paper Bag Players' uproarious *Hot Feet* looks at the city through a child's eyes. Hunter College's **SYLVIA AND DANNY KAYE PLAYHOUSE**, 68th St. and Park Ave. (772-4448). Weekends at 2 through 3/7; $15 and $20.

How Wool Is Pulled—Shrink down to the size of one of *The Borrowers* in "Special Effects 2," an inventive new exhibit. **NEW YORK HALL OF SCIENCE**, 47-01 111th St., Flushing, Queens (718-699-0005). Museum admission is $6, $4 for children and seniors; free Thurs. and Fri. from 2 to 5; there's an additional $2 admission fee to Special Effects 2.

MythoJazz—Storyteller David Gonzalez takes audiences across the river Styx—with jazz accompaniment by the D. D. Jackson Trio. 2/12 to 2/21. **NEW VICTORY THEATER**, 209 W. 42nd St. (239-6200); $10–$25.

Time/Space Travel—Orienteering and problem-solving skills will come in handy on a hike for kids ages 10 and up in search of Revolutionary War fortifications in **CENTRAL PARK**'s North Woods. Register for the free workshop by calling 348-4867. 2/13 from 11 to 1.●●

Power Steering—The 1999 U.S. Hot Rod Monster Truck Jam vrooms noisily around **MADISON SQUARE GARDEN**, 2/19 to 2/21. Also at the Garden, the Harlem Globetrotters play basketball for laughs, 2/13 at 1. 2 Penn Plaza (465-MSG1); $12.50–$75.

Animate Objects—Puppet Company gnomes risk life and limb doing acrobatics on a seesaw in "Al E. Gator and Friends." Saturdays and Sundays at 2:30, through May 16 at the Mazur Theater at **ASPHALT GREEN**. 555 E. 90th St. (539-3004); $8.

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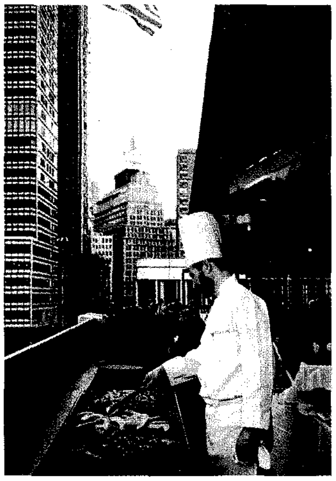

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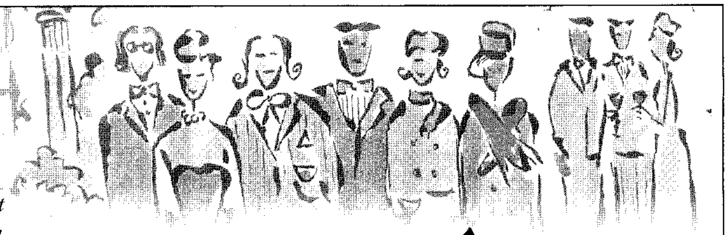

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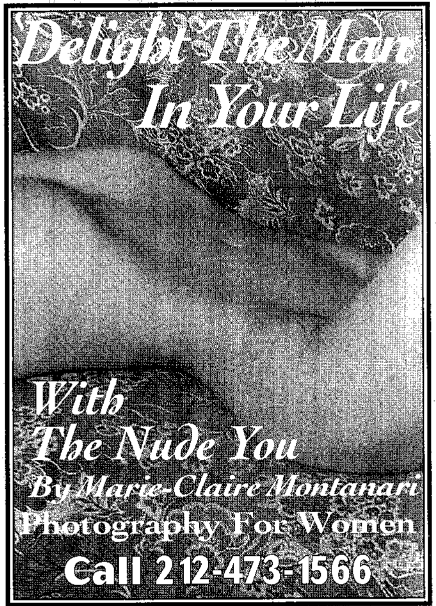

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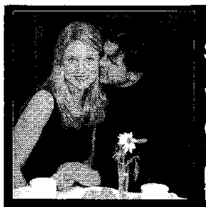

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I Want—A woman who would not normally respond to a personal ad. You are strong-willed, sensitive, sensual, romantic, with uncompromising values, grace, class and wit. You are 25-37, model-slim, take great pride in your appearance, and not afraid to admit you're a cut above. I am 41, 5'11", 170 lbs, green eyes, wavy hair and athletic. Interests include music (jazz), theater, antiquing, downtown, Knicks, travel, cooking and fashion. I am kind, caring, very successful, and pride myself on my integrity and keen sense of humor. Photo/note, please. 7098 ✉

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Are you someone special who isn't meeting that special someone? Don't be discouraged. If you are successful, sincere, emotionally mature and ready for a permanent relationship, please consult with me. In the most confidential, personal way, I will introduce you to the someone special you've been looking for.

The traditional ways of meeting someone are gone. Today, quality people prefer to meet through introductions. My clients are extremely attractive, educated, accomplished people. In the most dignified manner, allow me to introduce you to each other. I make meaningful introductions that can lead to long-lasting relationships.

Denise Winston

By appointment only 212-935-9350 NY
310-276-0072 BEVERLY HILLS

Nice Guy Seeking Valentine—To cherish forever. I'm 37, 5'11", handsome, funny and romantic. I can't wait to meet you. 7062 ✉

A *Knockout In Jeans*—Or sexy black dress! Beautiful, successful, intelligent Jewish female, mid 30s, with stunning smile and great body - enjoys weekend getaways, all sports, travel, the arts or a romantic night at home. Spirituality and laughter play a major role in my life. Ideal partner is handsome, sincere, athletic and successful, 33-45-year-old male who prefers the finer things in life. Must be able to stimulate my sense of humor as well as my mind. Photo and note. 7059✉

You See Me On The Deck—Silhouetted by the setting sun. A soft breeze rustles my blond shoulder-length hair and gently sways my dress, sparkles twinkle. You notice I'm slender, sweet and friendly, with a great smile. I love to laugh. You catch my eye and hold the look as you walk toward me. I smile. I appear to be in my 30s. You learn that I'm actually in my mid 40s, educated and successful. I am the loving mother of two teenagers. You sense that I appreciate men and like to be treated as a woman. We share a zest for life, a sense of adventure and a love of action. Please tell me your name and more about yourself. Photo appreciated. 7076✉

Strikingly Beautiful/Classy—Jewish, widowed brunette, 5'4", 120 lbs, warm, loving, compassionate, sensuous, with good sense of humor and a great smile. I enjoy theater, arts, golf, hiking; comfortable in dressy clothes or jeans/sneakers. Seeking male counterpart, 53-63. Photo. 7020✉☎

Handsome, Successful, Ivy-Educated—Lawyer seeks brainy beauty, 35-45, for serious relationship. She is intelligent, well-educated, accomplished, adventurous, affectionate and so much more. Nonsmoker, please. Note/photo/phone, please. 7075✉☎

Piece Of Puzzle Missing—6', 200 lbs, green eyes, 30ish, attractive, outgoing, sensitive, true romantic male who will dazzle you with my wit. I enjoy biking, skiing and working out. I'm looking to start a new venture in romance - affection is my specialty. I seek a partner who is fit, trim and passionate, with a thirst for adventure. You must be comfortable in silk or sneakers for our candlelight dinners. This unique friend will change my life by being a part of it. Photo a must. 7078 ✉

Heart And Soul—Want tall, authentic man (55-65) for duet with beautiful, trim, bright, exciting, caring, successful, modest woman. It has to be you, wonderful you. Photo/note. 7054 ✉

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You can now call ☎ as well as write ✉ Strictly Personals advertisers. Look for ads with ☎ to hear a message personally recorded by the advertiser and leave a private message of your own. Advertisers' messages in this issue are accessible for 4 weeks beyond issue's cover date.

PROGRAM SPONSORED BY NEW YORK MAGAZINE AND NEWS AMERICA 900, 1211 6th Ave., New York, NY 10036. (212) 782-8050

Strictly Personals

Strictly Personals is a weekly feature. **Cost is $37.00 per line,** two line minimum. Approximately 36 characters equal 1 line. Limited abbreviations. Add $35.00 fo NYM Box Numbers. Leave 12 spaces at the end of your ad for box number. Check or credit card information must accompany ad order (no cash or money order accepted). First-page placements are available for a production cost of $50.00. **Mail responses are forwarded continuously for six weeks and phone response lin is open for 4 weeks after issue date** (phone service is not automatic and must be requested by the advertiser). To place an ad with credit card (VI, MC, AMEX), cal 212-779-7500, fax 212-779-2449 or send personal check or credit card information with advertisement to: **Strictly Personals, New York Magazine, 2 Park Avenue 11th Floor, New York, NY 10016. Advertisers must include home address and daytime phone.** All ads accepted at the discretion of the publisher. **New Yorl Magazine is not responsible for printing errors and omissions.** Unless Publisher is notified in writing, by placing an ad in New York Magazine and purchasing NYM Box Number, the advertiser agrees that New York Magazine can act on your behalf to discard advertising circulars.

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Seeking Oriental—60-75, nonsmoker, for successful woman, for marriage. 7026 ☒

DATE
SOMEONE WHO KNOWS THAT HALF-LIFE IS NOT THE 40th BIRTHDAY
MEET FELLOW GRADUATES & FACULTY OF THE IVIES, SEVEN SISTERS, MIT, STANFORD, UNIVERSITY OF CHICAGO, UC BERKELEY, NORTHWESTERN, DUKE, JOHNS HOPKINS AND ACCREDITED MEDICAL SCHOOLS.

— THE — RIGHT STUFF
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Tall (6'5") Professional Gentleman—Wharton alum, late 50s, founder and chairman of highly successful business, Jewish, divorced - with grown children, time, varied interests and substantial resources. Seeks well-educated, tall (5'8" plus), good-looking woman with good judgement and sound values. Please send a brief bio and recent clear photograph. I will be happy to reciprocate. 7095 ☒

Ready To Begin A Family—With a single, white, Christian female who is educated, prefer petite/thin (100-120 lb, 5'6" maximum), mid to upper 30s, nonsmoker, no drugs. I'm a successful, single, white male professional, attractive, family and friends oriented. Recent full color photo, note necessary for response. 7105 ☒

Successful, Petite Attorney—41, very attractive, with one adorable little girl, seeks successful attorney or physician to share all aspects of my happy life. Photo, please. 7024 ☒

Tall, Handsome, Fun-Loving—Young man of 65 seeks young lady, 55 or older, who enjoys serious music, art, dancing, Broadway shows, good restaurants, good company, good times and friendship. I am a financially secure, self-employed professional, 6', slender. Note, please. 7067 ☒

Statuesque Beauty—5'9 1/2", elegant, well-proportioned, well-spoken, with radiant smile and warm personality, who is socially adept and versatile, would be a tremendous asset to a high-profile, professionally/socially prominent gentleman, 40-64. Seeks man with high moral character, great sense of humor, who is interested in commitment leading to marriage. 7057☒☎

Wanting Individual Attention?—Me too! Tall, attractive, professional woman seeks educated, kind man, 55-65. 7104☒☎

Attractive Upper East Sider—Professional, 60ish woman, financially and emotionally secure, funny, partial to movies, music, museums. 7049 ☒

LI Gay White Male, DDS—37, 6'2", 180 lbs, handsome, successful, intelligent, fit, masculine, seeks 30-plus, attractive male, healthy in body and mind, ready for relationship. Note/photo. 7042 ☒

Romantic, Feminine Tomboy—30s, Irish-American, petite, blue/blond, outdoorsy, loves running, skiing, theater. Shy, funny, quiet, outspoken professional interested in a strong, sexy, lanky, ordinary gentleman, 35-45, with humor, grace and similar interests, who feels slightly awkward answering a personal ad - as I do writing one. Brief note/photo appreciated. 7032 ☒

Widow—Vibrant, attractive, likes city/country life, seeks bright, secure male, 50-60, with a good sense of humor. 7099 ☒

The Millennium Approaches—Y be alone? Can beauty, wit, class and life-force fascinate? If you are evolved, energized, secure, soulful and 55-65, please respond and let's find out. Photo/bio. 7072 ☒

Teri Hatcher Look-Alike—Jewish, seeks her very own Superman, 45-55. Photo a must. 7060 ☒

SEND
A WRITTEN RESPONSE
Here's How:

STRICTLY PERSONALS
New York Magazine, Box # ______
P.O. Box 4600
New York, New York 10163-4600

Happy New Year!—CT banker, male, 45, 5'11", secure. Enjoy NYC, music, movies, walks - life. Are you an Asian lady with these traits and seek a committed relationship? If so, let's meet! 7093 ☒

Pretty, Blue-Eyed Brunette—Attorney, Jewish (not religious), slim, fit, 5'4", former dancer, elegant, feminine, sincere. Enjoys the arts, skiing, tennis, travel. Seeks honorable, successful, handsome man, 42-55. Note/photo. 7077 ☒

Sassy, Creative Woman—Seeks tender, loving Manhattan man, late 60s-70s. 7030 ☒

European Beauty—29, seeks true love in NY. You're a successful, handsome white male, 30-45. Note/photo. 7025 ☒☎

party! party!
New York Magazine's
Strictly Personals
PRE-VALENTINE'S CELEBRATION
AT THE FABULOUS **Thursday Feb. 11, 5:30pm-12am**
COPACABANA
617 W. 57th St. (great parking and lots of cabs!)
Admission gets you a wonderful buffet (2 food stations, fast lines). 25% off Strictly Personals Gift Certificates Dancing, Romancing, Gifts, and a great night out!
$25 in advance, $30 at the door. Cash Bar.
Mail check or money order by Feb 7th to:
New York Magazine Party, 2 Park Ave., NY, NY 10016.
Tickets will be mailed to you and a list will be at the door.
FOR MORE INFORMATION CALL 212-545-3641

Unique, NYC, Pretty—Fit, thin, warm, ad exec lady with wild blond hair and loves pets, seeks guy, 48 plus. 7063 ✉ ☎

Attractive, Slim, Athletic Female—Creative professional, 30s, with degrees in art and business, looking to win in love. I enjoy music, art, sports and travel. My match will be a nice-looking, educated, established white male, 32-44, with strong character and similar interests. 7048✉☎

Southern Gent, 50—Tall, wishes to make friends with witty, intelligent, attractive (two out of three ain't bad) woman, 35-50. 7096 ✉ ☎

A Woman Of Substance—Attractive, divorced white female, 34, one child, facility manager, seeks monogamous relationship with a professional male, 36-45. Seeking grounded individual with spiritual values and an intellectual orientation. Prefer someone who is family-oriented, warm, low-key and unpretentious. Letter and photo. 7056 ✉

Remarkably Good-Looking—37, unusually accomplished Jewish man seeks same in woman for mixed doubles and for life. Brief note/photo, please. 7061 ✉

Passionate Redhead—Attractive, athletic, outgoing, seeks fit, attractive male, 38-55, to share life's smorgasbord. Note/photo. 7041 ✉ ☎

Very Pretty, Athletic Woman—Loves tennis, skiing, travel and interesting conversations. Seeks smart, caring man, over 45, for companionship and more. 7111✉☎

Blue-Eyed Brunette—Pretty and creative, seeking interesting, attractive man (45-55) for friendship or more. Note/photo. 7066✉

Very Generous, Good-Looking Man—Looking for young (20-30), sexy woman for good times and more. I want to feel like a teenager again. Russian, Asian and exotic preferred. Send photo and note. 7058 ✉

Stunning, Tall Nordic Blond—With knockout looks, gorgeous long hair, gym-fit, luscious lips, also a Jewish man's dream - seeking an accomplished man between 40-55 years for a relationship based on mutual respect and passion. Note/photo/phone. 7079 ✉ ☎

Truly Beautiful Woman—31, long blond hair, green eyes and shapely figure. This sincere, caring, down-to-earth, warmhearted woman seeks nice-looking, fit, Jewish, nonsmoking special man to share life with. Photo. 7045 ✉

I Believe—That there is a 27-plus, kind, educated black lady with integrity and traditional values, who's seeking something special with a 5'9", witty, chivalrous and spiritual Italian gentleman with dark features. Prove me right and write to: POB 871, Harrison, NY 10528

Tall, Dark Canadian—Handsome, articulate media consultant, 6'4", 44, travels to NYC frequently, seeks attractive, fit, funny Christian woman, 30-44, for committed relationship. Must be willing to switch allegiance from the Rangers to the Maple Leafs. Note/photo. 7106 ✉

Tall, Slender, Sexy—Vital, verbal, active and attractive female seeks white male, 60-65. 7089 ✉

Charming, Beautiful—Dark-haired, hazel-eyed professional seeks handsome, accomplished, honest man, 35-45, with a sharp mind and gentle spirit, for soulmate relationship. Note/photo, please. 7040 ✉

Sweet, Sophisticated, Smart, Sincere—Successful, 47-year-old, pretty, slim lady ...loves to travel, cook, fine dine, ski, golf, listen to opera and interesting conversation and relax in northwest CT on the weekends. Seeks to share same with gentleman, 47-60 years old. Photo and note, please. 7074 ✉

Older Man Desired—Very pretty, thin, smart, sexy, kind, rich, fun, 39. Seeks charming, worldly, successful man, 50-70, to pamper with love, loyalty, warmth and respect he deserves. POB 919, NYC 10025

Gentleman By Nature—Professional by calling, divorced, 59, 6'2", trim, fit, good-looking guy. Financially secure, easygoing, kindhearted. Loves animals. Avid reader. Enjoys hiking and most city pleasures. Seeking an honest friendship with an attractive woman having a pleasant disposition. Photo much appreciated. 7086 ✉

Pretty, Blond, Petite—Jewish female, 32. Avid animal lover, hardworking business owner. Looking for professional Jewish man with a good sense of humor and a kind heart. No drugs, smoking or heavy drinking. Allergies to my cat may present a problem. Photo/note, please. 7083 ✉

Get Serious!—Successful Manhattanite physician, tall, 44, divorced, Jewish, non-Orthodox but traditional male is ready to start again with the right person. I seek a lady, 30-40, who is responsible, slim and healthy, with a sense of humor and good values, willing to make family life a major priority. I'm not looking for a superwoman, just a nice person who is easy to live with. Please send note/photo to: J5JEWEL@aol.com or 7051 ✉

Smart, Svelte, Slim—Passionate, beautiful, divorced Jewish woman, 38. Appealing, whimsical smile, lovely, dark, honest eyes, good legs... European heart and soul, American to the core. Gentle, warm, sexy, independent. Culturally adept, successful professional. Favorite pastimes: learning, sailing, singing, skiing, speaking French, eating lobster, studying other cultures. Seeks kind, very smart, 5'8"-plus, 35-52, man with solid career. 7091 ✉ ☎

Do you feel

YOU ARE TOO PICKY

If there is something wrong with everyone you meet, come to me. It is time to meet the *right* people.

Somewhere out there is your *special* someone waiting just for you. This is not a person you will meet in a bar, at a singles party or through the personal ads. Like you, each of my clients is extremely busy furthering his/her career. My clients are not and will not be participants in any singles scene. You will not have the opportunity to meet them. They will not have the opportunity *to meet you unless you call now and become my client.* The clients I represent are very prestigious, attractive, successful, healthy in mind, body and spirit. Afford me the opportunity to make the ***right*** introduction for you.

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Chemistry And Compatibility—That would be delicious. Wanted: 50-60-year-old, accomplished Jewish male. I'm blond, pretty, sane, occasionally witty and a programmer analyst/brokerage firm. 7084✉

Be My Valentine—Manhattan entrepreneur, handsome, affectionate, trim, marriage-minded Jewish man, 5'9", young 53. Enjoys music, dining, gym, scuba, laughs and conversation. Seeks upbeat, intelligent, confident, warm, in-shape Jewish woman (40-52), non-smoker. Note/photo. 7068 ✉

Chemistry - That's All That Matters—Send photo and I'll reciprocate. By the way, I'm a professional female, 36, not ugly, 5'3", size 4, north NJ resident, seeking a man, 30s-40s, not dumb, 5'10" plus, live anywhere except Mars. Let's see if there's a spark! 7071✉☎

Handsome Writer, TV Co-Host—Tall, athletic, brown hair, green eyes, professional - with syndicated cartoon strip and successful media career - seeks marriage (not kids) with model, actress or artist, age 34-44. Note/photo. 7038 ✉

WE WANT YOU TO MEET THE RIGHT WOMAN AS MUCH AS YOU DO.

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Strictly Personals

THE MAN YOU'LL MARRY...

ISN T THAT WHAT YOU REALLY WANT FOR VALENTINE S DAY?

We know a prominent 40-year-old Jewish surgeon who's hoping to give more than chocolates to his valentine: he wants to fall in love, marry and enjoy a rich, rewarding family life.

He's a terrific man with a lot to offer you, including an active lifestyle. "Doc Valentine" is a serious skier, a tennis and film enthusiast and he's in great shape - and did we say he's quite handsome too?

It could be you...if you're a beautiful woman in your late 20s to mid 30s...if you're slim, fit, optimistic and enjoy ...life and if you appreciate family the way he does... Your radiant smile could be the one that captures his heart.

For this special opportunity to make your most meaningful connection, please call us to arrange a complimentary meeting.

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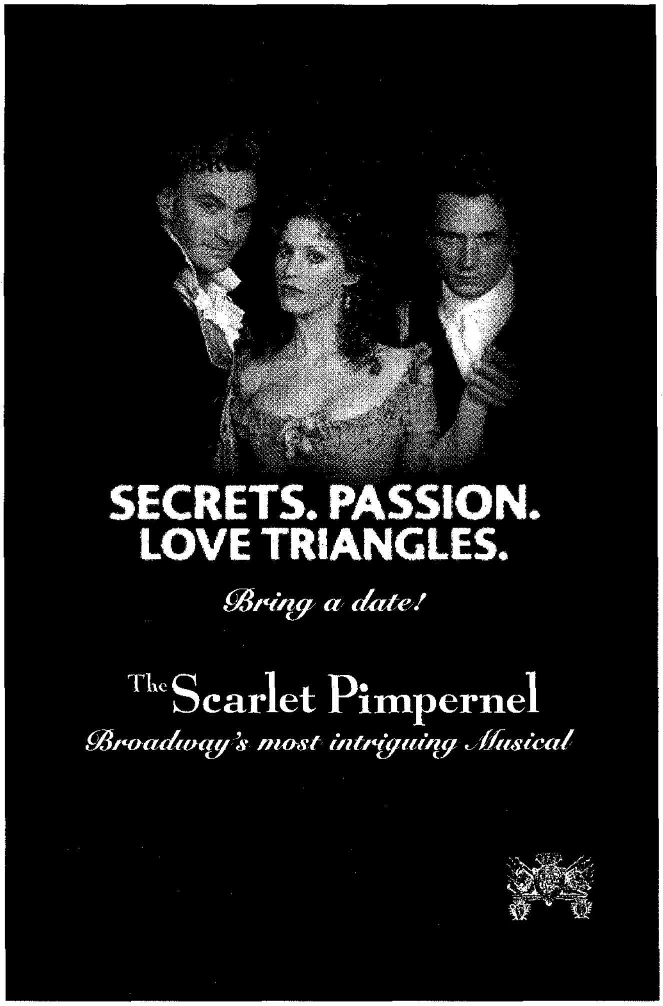
Pretty Woman—Not necessarily Julia Roberts, and petite/thin, late 40s? Eclectic, financially secure Jewish entrepreneur may want to share his cornucopia... If you're easy to love, safe to adore, and would enjoy world travel, a comfortable life style (a la Scottsdale), trade snow for sunshine, please reply with photo. 7031 ✉

Tall, Attractive, Refined—Young 50ish redhead, cosmopolitan Wasp, with lots of personality and style; many interests, from theater to tennis, Carnegie Hall to country roads. Looking for smart, successful, down-to-earth guy who's full of optimism, but missing that one special woman. Please send note, photo, phone. 7055 ✉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LOVE TRIANGLES.
Bring a date!
The Scarlet Pimpernel
Broadway's most intriguing Musical

Unique Blend—Of humor and intellect, playfulness and depth. Handsome, successful entrepreneur - Jewish, warm, idealistic, athletic mensch with herpes, seeks an accomplished, intelligent, beautiful woman, 28-37, who wants a family. Photo/letter. 7047 ✉

Life Can Be Beautiful—Especially with you! This highly successful businessman, 60 years young, Jewish background, divorced, with homes in Manhattan and VT, is looking for a very special, bright, attractive woman, 40-52, to share life's journey. Like myself, she should be supportive and caring as well as passionate, sexy and unencumbered. Ready to enjoy the best of life. Be adventurous too. Nonsmoker. Send photo and note to: POB 140, NY, NY 10012

I Can't Compete—With CEOs and millionaires. But if reasonably successful is okay... Adventurous, introspective, honest, ambitious, amorous, 43-year-old, Jewish (you need't be) male, 5'11", with irreverent and playful sense of humor. Do most things cultural, well-traveled, work out, love indy/foreign films, auctions, tennis. Seeking well-educated, family and fitness-minded female in her 30s. Note/recent photo, please. 7022 ✉☎

German Lady, 35—Charming, intelligent, adaptable, seeks serious, financially independent US male. 7101 ✉

Fabulous And Fit—Smart, pretty, successful professional woman, 50, with a great sense of humor, seeks a successful man in his 50s who has character, integrity and a sense of humor, to share the next 50 years (alright, 40). 7053 ✉☎

I Can't Marry You!—I don't even know you. Midwestern businessman, 5'7", 160, 51, athletic, in NY every week, enjoys the NY experience: theater, restaurants, clubs, museums, tennis in the park, all types of live music, and even an occasional opera. Many exciting things to do, but no one to do them with. Seeking a fit young woman, 35-45, who laughs easily, to share the adventure. Phone/photo, please. 7028 ✉☎

She:—Sprightly, snuggly, sporty, sensuous, stylish, sentient, sagacious. Significant: sushi, string quartets, sonnets, cinema, sincerity. Seeks: singular, smart, successful, smiling swain. Similar seasoned summers: 48-60. 7088 ✉☎

Asian Female—43, reserved, cultured and sweet, would like to meet responsible, gentle and kind professional for friendship and maybe a lifetime companionship, to love, cherish and care for. 7044 ✉

Elegant Redhead, Sweet And Shapely—Seeks a Jewish, 65-plus, loving, financially secure gentleman to share and enjoy quality life together. 7087 ✉☎

Sexy, Sassy, Smart—36-year-old woman of substance seeks dashing, literate lover of the arts. Westchester/Fairfield resident preferred. Note/photo/phone, please - will reciprocate. 7046 ✉

Handsome, Easygoing Widower—Looks 40, successful, 6', 170, likes walks in the park, romantic dinners, kisses good night. Seeks loving, very attractive blond who looks 30-45, based in Bergen/Passaic, NJ. Note/photo, please. 7043 ✉☎

NYMessage

No. 1 Train Downtown—Sat., 1/30, 2:30 pm, major chemistry. Me: opposite, long dark hair, black coat, jeans, shy peeks. 2nd chance for drinks? 7080 ✉☎

For Your Wedding

Issue Date: 3/1/99 On Sale: 2/22/99
Deadline: 2/12/99
For advertising info call:
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White Female, 38, Defines Mensch—Warm, gentle, mature, communicative, accomplished, emotionally intelligent and available, silly/serious, with great sense of humor. Share your passions and dreams with me. Nonsmoker, please. Note/photo/phone. 7037 ✉

Woman Of Substance—Joyous, optimistic, very attractive, 48-plus woman with sexy sense of humor and a passion for classical music, the outdoors and Europe, would love to meet a man of generous spirit with a glint in his eye. Your children a plus. Note/photo. 7052 ✉☎

Greek-American Woman—37, 5'7", slim, attractive, energetic, professional, funny, family-oriented, seeks single Greek man, 35-45, with similar qualities for committed relationship. Note/photo. 7112 ✉

Cupid Predicts—You (18-30) will find this successful, handsome Jewish male, 28, 5'2", fit, fun and cultured, to be the perfect Valentine's Day present. Please send note and photo. 7092 ✉☎

41-Year-Old Jewish Male—6', well-built, sensitive and caring, in search of 28-33-year-old, independent, working, attractive Jewish female, nonsmoking, no drugs, who is looking to build a long-term relationship with love and trust. Please respond with letter and photo. 7082 ✉

Hi!—I'm a 5'8", 45-year-old, intelligent, single white Jewish male. I'm interested in a serious, long-term relationship with a down-to-earth, nonsmoking woman. Only the commitment-minded need respond. 7097 ✉☎

Recipe For Romance—Start with a cute, fit (gentle)man, 35, 5'5". Add a cute, fit (gentle)lady, 25-45. Mix for at least a few dates and a few cuddles. 7070 ✉

Blond, Attractive, Vibrant—European female, no kids, looking for successful professional, nonsmoking gentleman, 40-55, Recent photo/note, please. 7107 ✉

NEW YORK MAGAZINE COMPETITION

Tonya Harding for the Club.

Christopher Dodd for D-Con.

Kelsey Grammer for Merriam-Webster.

Above, Heeeere's [your name here]. Competitors are invited to designate an unusual spokesperson (real or fictional) for one existing product or service.

Results of Competition 930, in which you were asked for inevitable headlines for 1999.

Report: Guess you told us, huh, fat lady. All about Y2K. More, even. Everything. Including these duplicated headlines (call them deadlines): Fewer Fans at Bulls Games. Eight Share Lottery Win. Monica Beret Auctioned. Cult Members Feared Suicides. Stocks Fluctuate. Iraqis Defy UN. Mayor Vows Cleanup. Lucci Nominated. Elizabeth D. vs. Hillary C. Competitors Brilliant in 930.

Re Results of Competition 928: Correct address is www.topfive.com.

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T. Nash, Winston-Salem, N.C.

MILLENNIUM TECHNICALLY BEGINS 1 JANUARY 2001
Stephen Dudzik, Silver Spring, Md.

TOTAL SOLAR ECLIPSE WILL NOT BE VISIBLE FROM U.S.
Tom Frenkel, Sunnyside, N.Y.

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Tom Miller, Sawyerville, Ala.

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Elaine Stallworth, New Port Richey, Fla.

BALLOONISTS FALL SHORT OF GOAL
Michael Levin, N.Y.C.

And Honorable Mention to:

ANOTHER GENERATION ENJOYS TONY BENNETT
Bill Duffy, Queensbury, N.Y.

QUAYLE TOSSES HAT INTOE RING
Reed McColm, Pasadena, Calif.

QUAYLE CAMPAIGN STUMBLES
Roberta Beary, Bethesda, Md.

MIKE PIAZZA: IS HE WORTH IT?
Tim Hanley, N.Y.C.

POPE ISSUES CHRISTMAS GREETINGS IN 67 LANGUAGES
Dan McInerney, Providence, Utah

TRIPP, LEWINSKY TO CAMEO ON 'FRIENDS'
Lucy Oblonsky, Newark, Del.

YELTSIN CANCELS MEETINGS
John O'Byrne, Dublin, Ireland

YELTSIN HOSPITALIZED WITH UNDISCLOSED ILLNESS
Nikki Rachelson, Boca Raton, Fla.

TINSELTOWN PAYS HOMAGE TO ITS OWN
Anna Lambiase, Brooklyn

SURVEY FINDS ELDERLY LEERY OF THE EURO
Leo Presby, Teaneck, N.J.
sp. ment.: Bill Dwyer, Rochester, N.Y.

MICHAEL OVITZ COURTS OUTSIDE OFFERS
Coeli Carr, N.Y.C.

GOV. BODY-SLAMS LEGISLATURE
Wayne M. Ozzi, Staten Island

UNIVERSE CONTINUES TO EXPAND
C. Olds, Freeport, Me.

AGASSI UPSET IN EARLY ROUND
Greg Arnold, Herndon, Va.

HMOS REPORT HEALTHY PROFITS FOR QUARTER
Jay Harwitt, Tarzana, Calif.

SLUGGER NOW AHEAD OF MCGWIRE'S HR PACE
Eric Hyman, Fayetteville, N.C.

LIGHT TURNOUT IN PRIMARY
David Frenkel, Sunnyside, N.Y.

SHARPTON JOINS PROTEST, CALLS FOR FULL INQUIRY
David Rozenson, Newton, Mass.

FOX NETWORK LEADS BIDDING FOR DOCUDRAMA 'ALL THE PRESIDENT'S WOMEN'
Anthony Gray, Closter, N.J.

JESSE JACKSON ARRIVES AT SCENE
Teresa Heines, Niskayuna, N.Y.

ROCK STAR TO SPLIT FROM MODEL WIFE
Brendan J. O'Byrne, Regina, Sask.

HOLIDAY TRAVELERS EXPERIENCE DELAYS
Robin Levine Shainberg, Rye, N.Y.

HOUSE VOTE SPLITS ALONG PARTY LINES
Jessica Lynne Mathews, North Arlington, Va.

SENATE VOTE SPLITS ALONG PARTY LINES
Skip Livingston, Hopewell, N.J.

SCANDALS ON EVE OF ELECTION
Don Wigal, N.Y.C.

NEW DRUG HAILED AS A BREAKTHROUGH
Isabel Burk, New City, N.Y.

ZSA ZSA AND ELKE BACK IN COURT
Jim Baldassare, N.Y.C.

WOOLLY CATERPILLARS PREDICT SEVERELY COLD WINTER
R.A. Honeygosky, Washington, D.C.

CELINE DION TOPS CHARTS
Wendy Kornreich, N.Y.C.

CLINTON TO TAKE TEACHING POST
Rhea Becker, Jamaica Plain, Mass.

GINGRICH TO HOST TALK SHOW
Wendy Glickstein, N.Y.C.

DON KING ACCUSED OF FRAUD
Louis B. Raffel, Northbrook, Ill.

SEAGRAM BOARD UNHAPPY WITH UNIVERSAL PERFORMANCE
Jennifer Levy, N.Y.C.

LETTERMAN WANTS OUT
John Blumenthal, Rye, N.Y.

KEVORKIAN PRESENT AT ASSISTED SUICIDE
Susan Ludwig, Coral Springs, Fla.

CONGRESSIONAL LEADER RESIGNS
William J. Giovan, Grosse Pointe Park, Mich.

THE FANTASTICKS: 39 YEARS AND COUNTING
Sam Glantzow, Tulare, S.D.

FALL NETWORK LINEUP DISAPPOINTS
Mike Olton, Long Beach, Calif.;
Chuck Smith, Woodbridge, Va.

ECONOMY'S STRENGTH PUZZLES ECONOMISTS
David Genser, Arlington, Va.

IT PROMISES TO BE THE TRIAL OF THE CENTURY
Arthur Margolis, Sarasota, Fla.

TRIAL OF THE CENTURY TO BEGIN NEXT MONTH
Linda Kiesel-Zabludovsky, Springfield, N.J.

MARKET MOVES SHARPLY ON GREENSPAN'S REMARKS
John Foshee, Austin, Tex.

RAPPER HELD BY POLICE
Robyne Goldstein, Brooklyn, N.Y.

RAP ARTIST DENIES CHARGES
Honey Zabludovsky, Springfield, N.J.

COMPUTERS GET SMALLER, FASTER
J. Bickart, N.Y.C.

DERSHOWITZ TO SPEAK
A. Shulman, Sarasota, Fla.

ABC TO ADD PRIME-TIME NEWSMAGAZINE
Jan Streilein, Aiken, S.C.

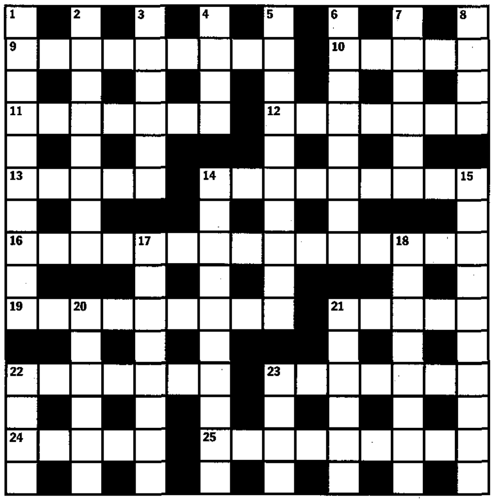
CORRECTION
Jonathan Paul, Garrett Park, Md.

Rules: Postcards, please, typed if possible. **ONE ENTRY ONLY** to Competition Number 933, *New York* Magazine, 444 Madison Ave., New York, NY 10022-6999. E-mail to 104700.2563@compuserve.com, **WITH STREET ADDRESS.** Entries must be received by February 19. Editor's decisions are final, and all entries become property of *New York.* Results and winners' names will appear in the March 15 issue.

The 'Guardian' Crossword

ACROSS

9 Return from Lincoln on holiday with it. (9)
10 OBE. (5)
11 Terrorist vehicle heading due West and North. (7)
12 Draw off 10 by both halves of department store. (7)
13 At last the Scot has left The Bull! (5)
14 Backing for King's play in The Strand. (9)
16 European Boards book in a star. (9,6)
19 To be human by passing out after a scrape. (9)
21 Constantly more than 3 celebrate details. (5)
22 Gunners' nameless instrument. (7)
23 Is the educated woman in bed? Contrariwise! (7)
24 Ignorant gasman (as was) has question. (5)
25 Backward French joiner, one without certicate. (9)



Note: Across answers are all to be 20.

DOWN

1 Could the victims of this be sounder? (5,5)
2 Doing a split, I'd soared over 5 in race. (8)
3 Suit aesthete's concern to go topless! (
4 On which to find Milton when dry one' found in dark? (4)
5 Still reporters can get pens, for example. (10)
6 Ethos: pitiable characters may get accommodated here. (8)
7 Plant, and road miles round it. (6)
8 Tough exam trapped a number in compositions. (4)
14 One solemn cricketer's day of retribution. (10)
15 Puts out a clue: "A jet's experiencing turbulence." (10)
17 Papers rumoured names appended to foot of bill? (8)
18 Lab to analyse one leg offered in sacrifice. (8)
20 With one at heart I'll deliver distinctive quality. (6)
21 A large sum of money in the mail. (6)
22 Fine search failed to notice hazard. (4)
23 Royal (it's said) place of residence in London. (4)

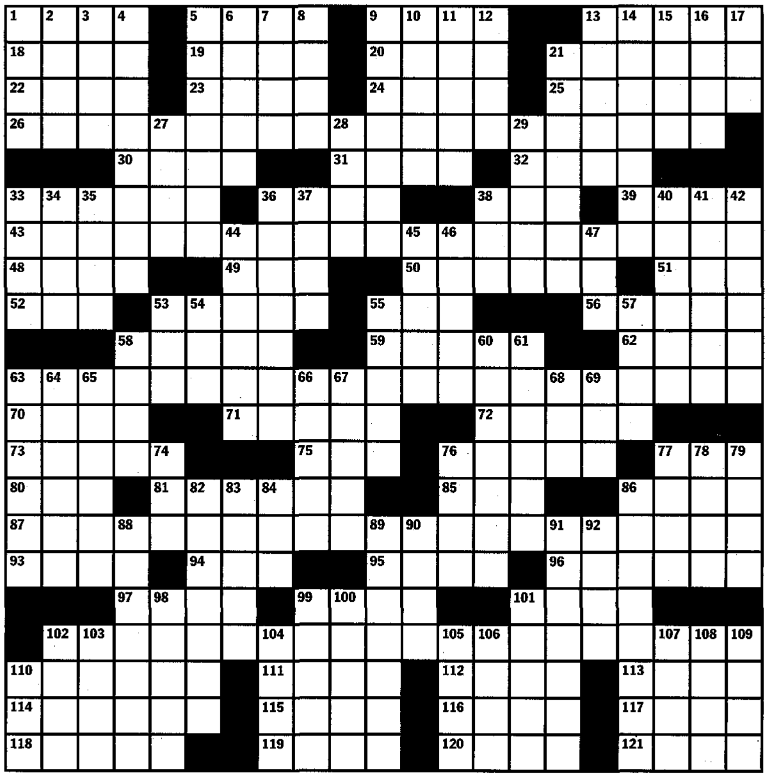
'Colorful Love': 'Cue' Crossword • By Maura B. Jacobson

ACROSS

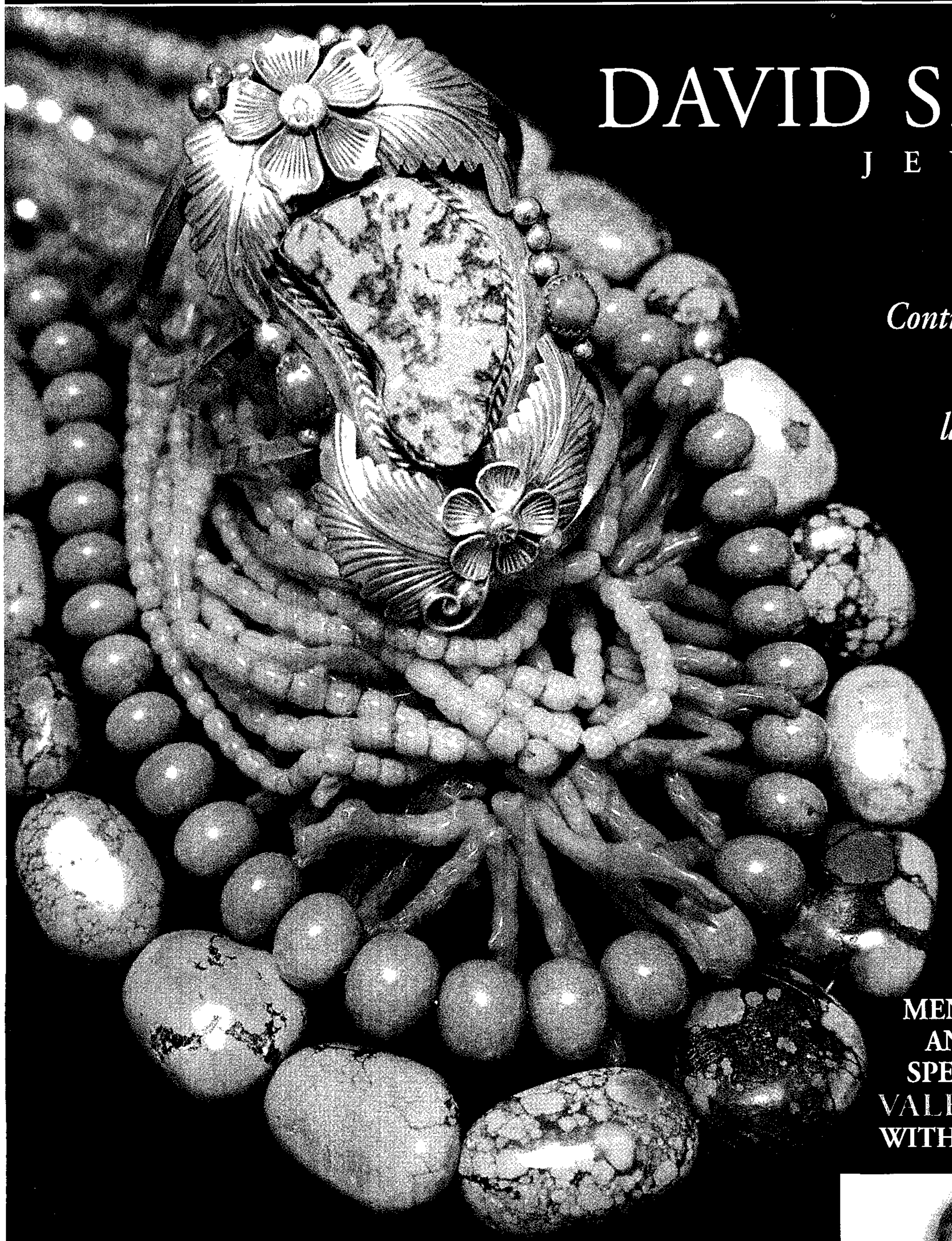
1 Mideast cartel acronym
5 Hit the bottle
9 In-house animals
13 Gramps's eyeglasses
18 Dr. Westheimer
19 Grave news, for short
20 Nabisco best-seller
21 French doughboys
22 Pivot off course
23 Fuel from a bog
24 Bugler's "good night"
25 Covered walkway
26 He said: "You are in ——."
30 Early autos
31 Used a gardening tool
32 Dumbo's wings
33 Building levels
36 Allot cards
38 —— Lee, "Sense and Sensibility" director
39 Hollywood workplaces
43 She said: "—— commitment."
48 Victoria's Secret sales
49 Put —— fight
50 Cooked-cereal brand
51 L.B.J. beagle, companion of Him
52 Word in many Spanish place names
53 Shopping complexes
55 Matterhorn, e.g.
56 Skedaddle
58 Theft from a car, often
59 Pesto herb
62 Munich mister
63 He said: "I want to ——."
70 Ugandan exile
71 —— Galilee
72 Ancient moralizer
73 "Pagliacci" heroine
75 Exhumed Egyptian
76 —— the good
77 Ocean abbr.
80 Beer's kin
81 More flushed
85 Former Braz. capital
86 Realtor's measure
87 She said: "——."
93 Ticket-order enclosure: abbr.
94 Color from a sunbath
95 Lahr's "Oz" role
96 Game participant
97 Portent
99 Put on weight
101 Frogs do it
102 They both said: "We'll stay together even if ——."
110 Alabama city
111 "What —— rare as a day in June?"
112 Heiden of the ice
113 Openhanded blow
114 Montezuma's conqueror
115 Neighbor of Windsor
116 Quayle's successor
117 Japanese war leader
118 Hilo howdy
119 Disavow
120 Singular thing
121 Straphanger's hope

DOWN

1 Approximately
2 Door instruction
3 Kit for small articles
4 Sergeant's stripes
5 Highest
6 Does as told
7 Memorable chanteuse
8 Rebuke to Brutus
9 Bad-road hazard
10 Clear the tape
11 Lukewarm
12 McGwire's runner-up
13 More miffed
14 He had a blue period
15 Rival of Babylonia
16 Cows' mouthfuls
17 180 degrees from NNW
21 Model of perfection
27 Architect Saarinen
28 London scrubwoman
29 Tooth: prefix
33 White lies
34 Zhivago's love
35 Arabian sultanate
36 Disapprove strongly
37 Greek vowels
38 Robert Burns's burgh
40 Sounded back
41 Hypothetical proposition
42 Contemporary of Camus
44 Caesar or La Rosa
45 Same as C-sharp
46 Backslide
47 Between B.A.'s and Ph.D.'s
53 Goat's remark
54 Wood-shaping tool
55 Toward the stern
57 Poker token
58 Rip up
60 Kind of salad dressin
61 Stay in hiding
63 Hawaiian verandas
64 Mrs. Marcos
65 Rentals for TV viewing
66 Gone from the plate
67 Grieve for
68 D-day vessel
69 Looby-——
74 Gallery display
76 Woody Guthrie's son
77 "—— Breaky Heart," 1992 song
78 Partner of tried
79 Villain's look
82 Actor Emilio
83 One of the Sawyers
84 Family retreat
86 Three-syllable poetic meters
88 Stone Age implement
89 Disunion dues
90 Ended: Fr.
91 Katharine's "Desk Set" co-star
92 "Now —— me down to sleep . . ."
98 A —— minute (very fast)
99 Fictional Beau
100 Fire felony
101 Valley of the château
102 Sheep's largesse
103 Spain's longest river
104 Competed
105 Kids' building toy
106 Pressing need
107 —— vera (skin conditioner)
108 Ranee's spouse
109 Lady Macbeth's bane
110 Record co. initials



Solutions to last week's puzzles appear on page 9



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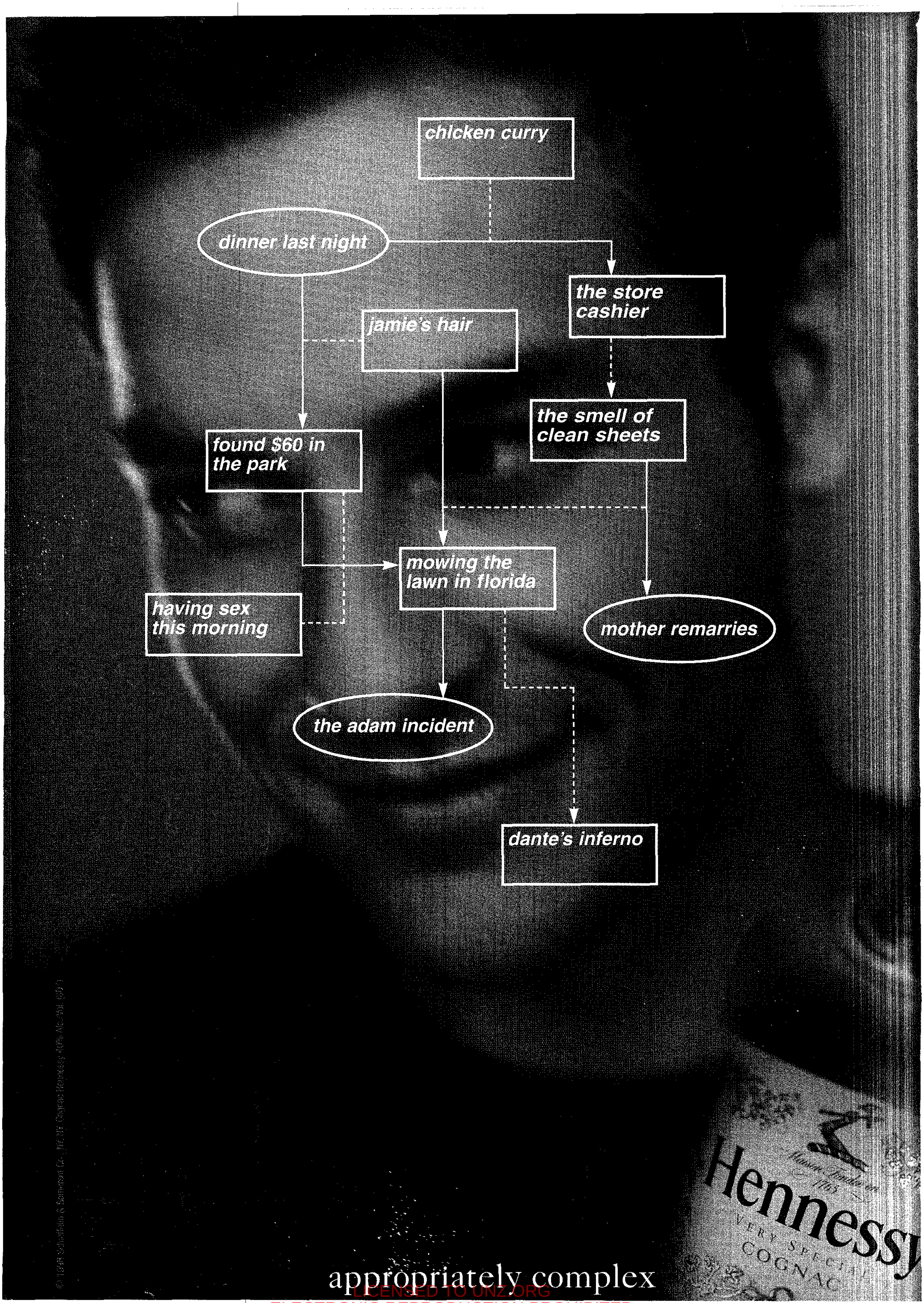
chicken curry
dinner last night
the store cashier
jamie's hair
the smell of clean sheets
found $60 in the park
mowing the lawn in florida
having sex this morning
mother remarries
the adam incident
dante's inferno
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